Billboard

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SEVENTY-FIFTH YEAR

The International Music-Record-Tape Newsweekly

COIN MACHINE PAGES 51 TO 56

Biggest NATRA Meet to Turn D.C. Into Soul City

WASHINGTON—The largest turnout of soul radio men in history will converge here on Thursday (14) for the 12th annual convention of the National Association of Television and Radio Announcers, reports executive secretary Del Shields.

Featured speakers during the seminars and lunches range from Washington Mayor Walter E. Washington and Arthur A. Fletcher, assistant secretary for Wage and Labor Standards to Stanley Gortikov, president, Capitol Industries, and William H. Brown III, chairman, Equal Employment Opportunity Commission.

This year, there will be twin conventions. Also meeting at the Washington Hilton Hotel will be soul executives and future executives of the record

(Continued on page 26)

Lifton on Single: Hike All Prices

By PAUL ACKERMAN

NEW YORK — Stating that the single record is economically impractical, Bob Lifton, president of Transcontinental Investing Corp., urges that the price of singles and albums be raised. This would have a two-fold effect, he feels. It would make the single economically feasible, while at the same time retaining the necessary price differential between singles and albums. The move would also recognize the realities of today's record business with its increased cost of studio time and production. "Records are now big business. We are no longer pitching for pennies . . . and you need enough markup to come out ahead when you spend, say,

(Continued on page 46)

Stiff Tape Laws to Sink Pirates Urged at Forum

By BRUCE WEBER

SAN FRANCISCO — A simmering tape industry headache —illegal duplicating and "off-the-air" recording—boiled over at the closing session of the third Billboard Tape Cartridge Forum Aug. 3-6 at the Mark Hopkins Hotel.

Calling for rigid laws to eliminate "tape pirating" and put "teeth" into existing legislation, industry leaders warned that failure to act promptly would "kill the goose in the very act of laying the golden egg."

While courts in California and New York have cracked down on tape pirating by a score of illegal duplicating firms, said Earl Muntz, president of Muntz Stereo-Pak, the problem flourishes unchecked.

Mort Nasatir, publisher of Billboard, urged the tape industry to adopt a three-point program to insure its continuing growth:

(1) Seek and obtain a tighten-

(Continued on page 88)

THE WORLD OF SOUL
Annual Issue
See Center Section

U.K. Mounts Major Tape Drive

By BRIAN MULLIGAN

LONDON — British record companies are preparing a major drive in the prerecorded tape field this fall. Comprehensive programs are being prepared for releases on both cassette and 8-track stereo, and there are signs that the long-predicted battle between the rival systems may finally become a reality.

Previous doubts within the industry about the potential of tape to compete seriously with albums, strengthened by the imposition of a 55 percent purchase tax on tapes in the 1968 budget, now seem to have been replaced by widespread optimism.

There is no better evidence of this change of heart than the fact that British Decca, hitherto undoubtedly the strongest opponent of prerecorded tapes, is expected to announce details of its first releases on both 8-track and cassette later this year.

The company has already installed Gauss cassette duplicating

(Continued on page 74)

U.K. Singles Mart Slides

LONDON—The singles market in the U.K. is following the same pattern as in the U.S., with album output in 1968 exceeding singles pressings for the first time.

Indications are that in 1969 the album will pull substantially ahead of the single. The 1968 output of 49,184,000 albums was only 23,000 units ahead of singles production. But already in the first four months of 1969, album production has exceeded that of singles by more than three million.

(Continued on page 72)

CATV Standoff May Snarl Bill on Copyright Revision

By MILDRED HALL

WASHINGTON — It looks like a whole new ball game for the massive copyright law revision under way in the Senate. Copyrights Subcommittee Chairman Sen. John McClellan (D.-Ark.) has just about decided they will have to handle the broadcaster-cable TV standoff in a separate piece of legislation.

McClellan announced his plans last week and introduced a resolution to protect expiring copyrights one more year, because even without the CATV battle, the grooming and passage of the revision bill by both houses will undoubtedly run over into 1970.

As previously indicated in Billboard, McClellan has little hope for final agreement in the renewed set of conferences between the CATV association, the broadcaster association and the movie producers. The latest go-round began after a staff agreement on communication and copyright terms was okayed by the cable TV negotiators, but turned down by the National Association of Broadcasters' board.

The Senator pointed out that

(Continued on page 46)

Monaural Set To Seraphim

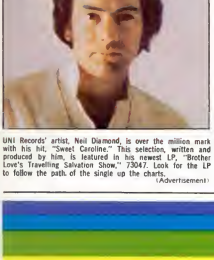
By FRED KIRBY

NEW YORK—Angel will begin switching its "Great Recordings of the Century" line to its low-price Seraphim line next week with a 12-title monaural-only release.

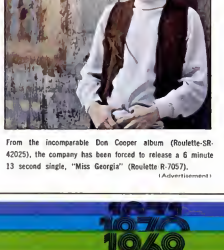
David Rothfeld, division merchandise manager of K. J. Korvette, formerly a strong advocate for rechanneling, welcomed the release for "the music they contain and the unbeatable performances."

Brown Meggs, Capitol's vice-president for classics and inter-

(Continued on page 58)



UNI Records' artist, Neil Diamond, is over the million mark with his hit, "Sweet Caroline." This selection, written and produced by him, is featured in his newest LP, "Brother Love's Travelling Salvation Show," 73047. Look for the LP to follow the path of the single up the charts.
(Advertisement)



From the incomparable Don Cooper album (Roulette-SR 42025), the company has been forced to release a 6 minute 13 second single, "Miss Georgia" (Roulette R-7057).
(Advertisement)

(Advertisement)

SEE PAGE 9

New Albums for August

VICTOR

LSP-4203

LSP-4175*

LSP-4219

LSP-4201

LSP-4213

LSP-4180

LSP-4191

LSP-4206

LSP-4210

LSP-4190

LSP-4194

LSP-4181

VINTAGE

LPV-567

RED SEAL

LSC-7054

LSC-3097

LSC-3098

LSC-3121

LSO-1156

LSC-7055

LSC-3104*

LSC-3096

LSC-6189

LSC-3080

LSP-4182

VICTROLA

VICS-1458

VICS-1435

VICS-1442

VICS-1436

VICS-1453

VIC-6027

VICS-1444

CAMDEN

CAS-2332

CAS-2315

CAS-1109

CAS-2333*

RCA

*Available on Stereo 8 Cartridge Tape.

Consent Judgment Filed Against 3-M

WASHINGTON — The Justice Department has filed a consent judgment in a civil antitrust case against Minnesota Mining and Manufacturing Co. (3M), which involved alleged anticompetitive practices in three product lines: pressure sensitive tape, magnetic recording media and pre-sensitized lithographic plates.

The government's civil complaint filed in 1964 charged 3M with attempting to monopolize the three product lines by, among other things, coercing competitors through the filing of patent infringement suits, and entering into restrictive licensing arrangements.

In the consent decree filed in U.S. District Court in Chicago, 3M is barred for a period of years from acquiring competitors, wholesales, suppliers or customers from selling on condition that the purchaser shall not buy from a competitor, and from agreeing with a licensor that other licensees will be charged higher royalty rates than those charged to 3M, and from selling products not identified as 3M products.

The firm must also make all new products available on nondiscriminatory terms to customers of the same general category. 3M is also barred for a period of years from acquiring patents from others on an exclusive basis.

The decree, to become final in 30 days, bars 3M from claiming damages in patent suits for alleged infringements of 3M patents in the three product lines up to the time of the judgment, and from entering into agreements with licensing customers or markets or which fix prices.

The judgment further provides that 3M when asked, must offer patent licenses for a reasonable royalty, plus its present tape, media and plate patents, and also on any tape patents it obtains in the next five years. 3M must also offer knowhow, when requested, on its existing tape products and, with respect to any tape patents obtained in the next five years, the knowhow needed to practice the invention defined patent claims.

The judgment would terminate litigation started in Danville, Ill., in 1961, Justice says, when an indictment on criminal charges was filed against 3M. The criminal case was ended in 1966 by 3M's plea, on certain counts of the indictment, after which the present civil complaint was filed.

500 Register for NARM Tape Meet

DALLAS — Registration for the organization's Tape Convention now exceeds 500, according to John Maltese, executive director of National Association of Record Manufacturers (NARM). The meeting will convene Sept. 5-7 at the Fairmont Hotel.

Because of the large registration, the meeting location schedule has been revised to include 70 wholesalers who will meet with their suppliers according to a prearranged appointment schedule.

MOA Awards to 'Harper Valley'

By EARL PAIGE

CHICAGO — "Harper Valley P.T.A.," the Jeannie C. Riley hit on Plantation Records which landed on Billboard's "Hot 100" singles chart nearly a year ago, demonstrated the dramatic staying power of recordings on jukeboxes by being picked last week as the Music Operators of America (MOA) "Jukebox Record of the Year" for 1969. Unusually heavy balloting also involved another older record, the Beatles' "Hey Jude," as well as the 5th Dimension's "Aquarius" and "Galveston," by Glen Campbell, who was selected "Jukebox Artist of the Year." MGM Records won as "Record Company of the Year."

That record companies are now concentrating on releases

(Continued on page 51)

Two Worlds Bows

NEW YORK—Two Worlds Records has been formed by Al Caiola and Ervin Litkei who heads Olympia Record and Tape Industry Inc. Caiola will be responsible for A&r and arrangements. He and Litkei also formed the Two Worlds Publishing (ASCAP).

In addition to the "Person-to-Person" conference schedule, an educational program will be conducted for the convention. The opening business session, a luncheon meeting at noon on Sept. 5, will open with Alan J. Bayley, president of GRT Corp., who will speak on the convention theme, "Tape — New Communications Medium."

Following the keynote address, the tape development market will be surveyed by John Doyle, director of marketing for Craig Corp. of Los Angeles, who will speak on the automobile after-market, and John H. Tyler, vice-president and general manager of the Video and Audio Products Division of Bell and Howell Co., will speak on the home player market. James Shipley, president of Main Line Cleveland, chairman of the opening session, will then moderate a panel session with Bayley, Doyle and Tyler who will answer audience questions on equipment.

On Friday evening, at a dinner-meeting, the subject of the business session is "Tape Packaging and Its Future." Earl Horwitz, general manager of Liberty Stereo Tapes, will give an audio-visual presentation covering recent history of tape packaging, its present situation and what the future may holds.

Participating in a panel discussion on the subject will be a group of NARM tape wholesalers including Noel Korengold of Rapid Merchandising Co. in Minneapolis, Janet LeVitus of Car Tapes Inc., Chicago, Allan Walk of United Record and Tape Industries, Hialeah, Fla., Leonard Singer, Associated Distributors in Phoenix, and Jerry Smith of Recco Inc. Representing the manufacturers viewpoint will be Roger Brown of Capitol, Mel Price of Columbia, and Ed Welker of RCA. Amos

RIAA Pubs Reject Senate on $ Data; Pubs Ask Percentage

WASHINGTON — The National Music Publishers' Association has told the Senate Copyright Subcommittee that a request for more financial data on mechanical royalty revenues in music publishing "cannot be effectively obtained," and is not necessary. The music publishers' flat turndown came in answer to a recent 52-year accountings study urging in-depth study of current financial role of mechanical in music publishing and recording, to decide a proper rate in the copyright revision (Billboard, July 12, 1969).

Publishers say the whole concept of statutory cents-per-tune for recording of copyrighted music under compulsory licensing should be replaced, with royalty based on "percentage of retail price rather than a flat fee." The NMPA apparently feels that this could be arrived at without the financial data urged by the Library of Congress study and requested by Sen. John L. McClellan (D., Ark.), chairman of the Senate Copyrights Subcommittee.

"Music publishing," says the NMPA statement, "is a personal service industry with little need for or provision of cost accounting records."

The Senate Copyrights Subcommittee is releasing the replies from publishers and phonograph industries on the study by the Library's Legislative Reference Service under Dr. Edward Knight. The Knight study said available data was too little and too old to decide a flat statutory rate for mechanical royalties. It recommended a study in depth of mechanical royalties, complete and current figures on mechanicals' role in publisher and record industry finances.

Statement

The music publisher statement says that in the 1965 study conclusively proves that (1) the record industry is growing at such a fantastic rate that "data concerning it will necessarily be out of date when compiled; (2) no accurate survey can at present be made of the music publishing business, and (3) what Congress needs is not more data with which to fix rates, but rather a statutory mechanism which will avoid the necessity of rate-making proceedings by Congress in the future."

The Library of Congress study pointed out that Senator McClellan had sent questionnaires to 70 music firms on the role of mechanical royalties in their overall profit and loss for the years 1960-1965, but only 15 firms answered, of which seven gave no data at all. Of this, the music publisher statement says:

"The absence of instructions and guidelines made it difficult for any respondent to comprehend what was wanted." The publishers were, in fact, surprised that only 15 firms responded. They point out that the

(Continued on page 88)

★ PICTURE COVERAGE OF COLUMBIA DECCA AND EPIC SALES CONVENTIONS ON PAGE 12 ★

BOSTON TO DGG —INCLUDE POPS

BOSTON—Deutsche Grammophon has signed the Boston Symphony, effective August 1970, which will end the orchestra's 52-year association with RCA. Included will be the Boston Pops.

The orchestra is the first U.S. ensemble ever signed by DGG, which is distributed by Polydor, Inc., in this country. The planned recording sessions will be the first by DGG in the U.S.

Elektra Has Hottest July

NEW YORK—July was the biggest sales month for albums in Elektra's 19-year history, according to Mel Ilberman, national director of sales, and Keith Holzman, production manager. The July releases included albums by Tom Paxton and the Doors, established artists, and debut albums by Bread, the Stooges, and Bamboo.

Holzman has requested RIAA certification for "The Soft Parade" by the Doors, whose first three albums also were $1 million sellers. The Stooges, who have received considerable consumer and underground press coverage, are forming a national sales for Bread.

Elektra's August release includes albums by Thinoceros, Judy Collins, Love, Lonnie Mack, Methuselah, and the Paul Butterfield Blues Band.

Gayle Back To Business

LOS ANGELES—Tim Gayle, music publisher and record producer of the 1950's, is back in business at 6376 Yucca St., Hollywood. Among his new accounts is Shelly Feinberg's Independent Artists, Inc., a San Francisco-based production-publishing-managerial entity with two new labels, Daisy and Legend.

Feinberg is setting up an ASCAP publishing firm, Daisy Music, and is activating his

(Continued on page 88)

CAPITOL PUSH ON LETTERMEN

LOS ANGELES — August is Letterman month at Capitol. National radio spots are exploiting the group which recently opened at the Century Plaza Hotel here. A special radio LP has been prepared containing cuts from the group's 25 best-selling titles.

Rack jobbers are receiving 10 complimentary LP's by the trio, including five of their new effort, "Hurt's So Bad." The group has sold over five million LP's in the past eight years, according to Capitol.

WASHINGTON—The Record Industry Association, in answer to a Senate copyright subcommittee query for comment on mechanical royalty data, says it feels the $100,000 Glover report by the Harvard Business School supplied enough. However, the record industry might supply more if music publishers "who have similarly refused" to produce data to prove rates should be higher, will come up with full and complete data on their current profits. (See separate story for music publisher comment.)

The RIAA commented last week on a recent Library of Congress study on the role of mechanical royalty in the music publishing industry, which wants them raised, and the record industry which wants them held as is, or lowered (Billboard, July 12, 1969). The study urged a current, in-depth study of the revenues of both industries, before Congress decides on statutory rates in the copyright revision bill.

The record industry spokesmen resent the "narrow technical" criticism in the so-called LRS study made by legislative reference economist, Edward Knight, which found fault with the Glover sampling techniques. RIAA says replies will be forthcoming. RIAA also sents criticism that the 1965 Glover data only covered through 1964—but the report was current when submitted in 1965 to the House copyrights subcommittee. Since publishers have come up with nothing, the record people do not feel it is up to them to put out another costly research job.

Study Is 'Proof'

The RIAA says the LRS study proves that this side of the case by showing that the issue is one of comparative profitability of the two industries. The music publishers show no proof in their claim to higher rates, but the Glover report proves the publishers are adequately compensated, while the record companies would suffer, says RIAA, from proposed revision raises of 25 percent per tune, and 100 percent per minute of play for mechanicals.

Publisher income from mechanicals, at the present 2-cent statutory rate, increased 10 percent in 1967, RIAA points out. Also, in 1965 license payments to publishers were 8 percent of the record sales dollars, and in 1965 they were 11 percent. At both times, says RIAA, profitability of record companies was down: in 1965 they had net profits after taxes of 3.6 as a percent of net sales, but in 1964, it was down to 1.7 percent.

Music publisher and composer profits were increasing at that time, says RIAA, because total record sales are increasing sharply. Record companies produce more new records annually than ever before. Publishers get paid royalty for every record sold, whether the record is making money or not. But the record industry loses money on 6 percent of single releases, 61 percent of its LP's and 87 percent on classical, as testified during House 1965 hearings.

RIAA feels that by any standard, the publisher and composers have no case: by total income, relative profitability or income as a percentage of sales, and they have profited mightily by the LP development. In 1909

(Continued on page 88)

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Sire Raids England—Captures 6 New Acts

NEW YORK—Sire Records' managing director Seymour Stein has acquired six new English acts. The deals were set during Stein's recent trip to London. The acts and upcoming albums are:

Ash Kan, a blues-oriented group, has already cut "In From the Cold," scheduled for release by Sire later this year. The group is headed by guitarist Bob Weston.

Clark-Hutchinson, a duo which plays more than 20 instruments, also has cut its first Sire album to be released later titled "A Phenomenon Beyond the Domain of Physical Law."

Third act is Sam Apple Pie, a blues group. Others are Trevor Reed, country folk artist, and Twink, a psychedelic leader. John Swing Alder, was formerly drummer with the Pretty Things. Sam Apple Pie and Trevor Reed have also cut their first Sire albums.

Stein also acquired the American rights to recordings by the Killing Four, and plans to release the act's initial Spark Records album later this year. The deal was concluded with Spark's managing director, Freddie Posner.

Sire will also rush a single by the hot Swedish group, the Jackpots, titled "Jack in the Box." The group record for Sweden's Sonet label, whose British representative, Rodney Buckle, concluded the deal.

Sire has also signed the American rights to the English group, Climax Chicago Blues Band, and will issue the act's first album in November. The lease arrangement was negotiated by Harry Fleetwood, International manager of EMI.

During Stein's European trip he set up a promotional campaign for Sire artist Martha Velez, whose first album, "Friends and Angels," has been released worldwide. The album was recorded in England and produced through British Decca by Mike Vernon. Miss Velez recently did a series of personal appearances in England. Promotional campaigns are also set for other key European markets.

'DOG NIGHT' CRACKS GOLD

LOS ANGELES — Dunhill's "Three Dog Night" album by the group of the same name has been certified by the RIAA as a $1 million seller. The group will record their third album for the label in Los Angeles starting Aug. 25.

Harmonic to Dig Congo

COLUMBUS, Ohio — Harmonic Sounds, headed by Clem Price Jr., will send a team of engineers to the Congo this month to record modern sounds and rhythms of that nation.

A similar venture undertaken by the company earlier this year is scoring successes in this country. "Chorale Congo," which was recorded by Harmonic Sounds' European engineer, is an album of African songs in English and Swahili.

Other plans by Harmonic Sounds include expansion of the company's talent management program as well as expansion of its present facilities into a larger recording studio complex in 8-track equipment.

Several local groups are scheduled to record with Harmonic Sounds. They are Bill Mason Combo, Gwen Conley, George Boulding, Mary Davis, Jay Robinson and the Four Dots and a Dash.

MAM to Buy 4 Cos.' Holdings

LONDON — Management Agency and Music is going to buy out the 30 percent minority holdings in its four principal subsidiary companies — Tom Jones (Enterprises), Engelbert Humperdinck, G. W. Mills and Artists Management and Agency. The 30 percent holdings in these companies have been held by Jones and Humperdinck themselves together with some of the MAM directors.

As a result of taking over these minority interests, MAM expects to earn another $504,000.

Mirasound Studios Set Up; Plans Closed-Circuit TV

NEW YORK — Mirasound Recording Studios has set up operations at 353 W. 57th St., where it has the entire second floor. Already in operation is one studio with 25-track input and outputs. Plans call for a total of four studios.

All studios will be equipped for monaural, 2-track stereo, 3-track, 4-track, 8-track and 24-closed-circuit TV playback.

Being built "from the ground up," Mirasound will have the engineer in charge of the recording session follow the tape, the cutting of disks, the printers and demos. Two stereo disk cutting rooms are part of the operation, which also will include five remix rooms, a video control center, nine engineers' offices, seven producers' offices, conference room, general offices, tape libraries, workshops, and a film lab.

Photo services, including color, will be supplied free to clients. The workshops include a full-time maintenance shop, and wood and metal shops, all with skilled employes.

Mirasound, headed by Bob Goldman, also offers film transfer to video tape for scoring. The facility contains 22,000 square feet plus 6,000 square feet of outdoor space.

Dealers Urged To Give More Space to Czechs

CHICAGO—Record retailers are being urged to give more browser bin space to Slovakian and other music of Central European origin. One manufacturer of Czech recordings is servicing 10,000 record retail outlets and another manufacturer pointed out that 80 percent of the people at a recent "sell-out" polka convention were young. Increased radio play, interest among jukebox operators, and prerecorded tape sales of Slovakian music are other optimistic factors, in addition to

(Continued on page 59)

Executive Turntable

Brian Brolly, managing director, MCA Records, in the U.K. will also supervise MCA-TV, MCA Development among other duties in the U.K. **Herb Stewart** promoted to head up all MCA activities in Canada, including Apex Record Distribution (Decca, Kapp and Uni) and Leeds Music. **Franz J. Elmendorff**, head of MCA-TV's Development division and MCA-TV, Germany, heads MCA Records, Germany, and other duties. He is also named co-managing director (with **Harold Kirsten**) of Miller International Record Co., Hamburg, a recent MCA acquisition. **Ron Brown** to head all MCA activities in Australia including MCA Records and Leed Music, **Richard Miyamoto** to head up MCA activities in Japan, MCA Records and Leeds. **Ismail Isaam Hamoui** named to the same position in Lebanon and the Middle East and **Francisco Padilla** heads the marketing of MCA Records, Leeds Music in Mexico.

* * *

Mike Becce named director of national promotion for Avco Embassy Records, having previously been national promotion director for MGM since 1968. Before this he was head of national promotion for ABC Records national office. He has also worked on station WMGM, New York, been local promotion man for Ideal Record Distributing and opened his own independent record promotion firm.

* * *

Eric Steinmetz has resigned as director of international sales, MGM Records. Previously he was vice-president international sales, Kapp Records, and manager, orders and service department, Decca Records. Steinmetz was with MGM for three and a half years. His future plans will be announced. . . . **Mahendra Dave** named controller of Big Three Music Corp. (Robbins-Feist-Miller), working in New York. He previously served with the MGM parent company as accounting supervisor.

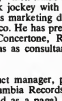
* * *

Tom Reed named to the part-time position of training and production director of KPFK/Watts Bureau, which trains minorities in broadcasting. He was previously disk jockey with KGFJ, Los Angeles. . . . **Al Barsimanto** resigned as marketing director, Crown-Industrial Sales Co., San Francisco. He has previously been associated with Bell and Howell, Concertone, Roberts, and Craig and will continue for two months as consultant with CISCO.

* * *

ZERLER

Harry Zerler appointed associate product manager, popular album merchandizing, Columbia Records. As a member of NBC (he started as a page) he was East Coast representative of the Inter-Collegiate Broadcasting System and head of their record company relations department. . . . **Bob Smith** promoted to manager, sales promotion and local advertising, Columbia Records. He joined Columbia as manager, advertising services and before this was district promotion manager for Decca Records and later Capitol. At Capitol he was national chart coordinator. . . . **Lew Shapiro** named general manager of the East Coast office of Four Star Music and Challenge Records. Head of his own promotion firm for the last two years, Shapiro took over East Coast representation for the company this month. Shapiro has gold records by the **American Breed, Guess Who, Globalstars, Hugo Montenegro, Peppermint Rainbow** and **Oliver**, associated with his own firm. . . . **Dave Usher** and **Carlos Malcolm** appointed producers and **Wesley Westbrooks**, writer for Ahmad Jamal Productions Corp. Usher has been associated with artists **Ray Gillespie, Shelley Manne, Ahmad Jamal, Toots Thielmans, Modern Jazz Quartet** and **Yusef Lateef.** Jamaican-born Malcolm has recorded for Scepter and Roulette and wrote, arranged and conducted the soundtrack for Ahmad James Bond film, "Dr. No." Westbrooks is a leading gospel disk jockey on KDKO. . . . **Kenny Luttman** named Eastern district promotional representative for Murbo Records.


SMITH

* * *

Harvey Bruce joins Dunhill as a&r producer. He was formerly a Los Angeles promotion man with Epic. . . . **Jon Miller** joins International Management Combine as head of its London office. He was previously with Stevens Management. . . . **Robert Carrell** named director of Superscope's new tape duplicating division. He was formerly head of his own firm selling self-designed tape duplicating equipment. **Pat Pipolo** named Tini's director of a&r promotion. He has been with the company 18 months as national promotion manager, a position now taken by **Dennis Rosencrantz.** Rosencrantz was previously with Consolidated Distribution in Seattle as promotion manager. . . . **Donald Zimmerman** named Capitol's Los Angeles district sales manager, moving from a similar position in San Francisco. **James Mazza** succeeds Zimmerman. He was previously the company's single promotion man in Los Angeles. . . . **Robert S. Reiter** resigned as president, Happy Tiger Records. . . . **Jim Delehant,** for the past seven years editor of Hit Parader magazine, has joined Atlantic Records as a member of the firm's new creative department. He will work with **Mark Meyerson,** assistant to **Jerry Wexler,** and **Shel Kagen,** also a member of the department.

DELEHANT

Promotion Set For New Ten Years After Set

NEW YORK—An extensive campaign on Ten Years After's fourth Deram album is being initiated here and abroad. The set, "Shhh," spotlights Alvin Lee, lead guitarist and vocalist.

Participating in the campaign are London Records, Deram's U.S. parent; the Manhattan Advertising Agency; Crysalis Management Production & Agency, Inc., headed by Dee Anthony, the group's American manager; and DeNove-Leshin Publicity.

The quartet continues its U.S. tour with dates at St. Louis, Saturday (16); Woodstock Festival, Sunday (17); Dallas Pop Festival, Aug. 30; Detroit's Olympia Stadium, Aug. 31; Chicago's Kinetic Playground, Sept. 5-6; New York's Fillmore East, Sept. 13-14; and the Westbury (N. Y.) Music Fair. Sept. 14.

Rifkind Tie On Notable

NEW YORK—The Julie Rifkind Organization will distribute releases on Notable Records, a subsidiary of Cy Coleman Enterprises. The first release under the arrangement is "Up In Nice Face" from "Sweet Charity" as performed by Steve Leeds. Coleman, a noted pianist-composer, also will do piano instrumentals and vocal singles and albums for Notable.

A major promotion is underway on "Fifty Stars," the first release of Notable's Generation label. The selection, a patriotic song, was recorded by the 60-voice New York University Chorus and Choir. The disk was conceived by Coleman and produced with Bob Morgan.

The group will support on the "Ed Sullivan Show" in September, when the students return to school. The promotion includes distribution of giant posters and American flag decals.

Chicago Cubs' LP For Quill Release

CHICAGO — "Cub Power," an album featuring the singing of the National League Baseball Chicago Cubs and the cheering of the Wrigley Field Bleacher Bums, will be released in about two weeks, according to Peter Wright, Quill Records, Chicago.

The album consists of songs and player interviews, cheers, sounds of the stadium and a team rendition of "Take Me Out to the Ball Game." Wright expects primarily Midwest distribution of the $4.98 record, "but we will go national if the demand is there."

DOORS RECEIVE 7TH GOLD DISK

NEW YORK—The Doors' "The Soft Parade" on Elektra has been certified a $1 million seller by the RIAA, the fourth gold record album for the group, which also has had three million-selling singles. Paul A. Rothchild produces the group.

Andy Williams introduces Mary McCaslin

Goodnight Everybody
Mary McCaslin
including
Goodnight Everybody/Blackbird/Help!
A Satisfied Mind/You Keep Me Hangin' On

Barnaby Records
Distributed by CBS Records

This One
LAGW-11W-5N8Z

Kass Sets MGM's Realignment Wheels in Motion; New Staffers

By ELIOT TIEGEL

LOS ANGELES—Ron Kass, MGM Records new president, has initiated his "streamlining" process. The company will hire about 12 regional sales and promotion people. It will concentrate on the artists it already has, and will take on a strong California flavor.

Kass plans moving here by Oct. 1. He is operating from New York. It is his decision, he says, where the record company's headquarters will be located. The parent film company's studio property is in Culver City, but Kass admits the record company will not be situated there.

Jesse Kaye, the veteran Coast staffer, will be retained to work as the label's contact man between the studios and the disk operation. This is a role familiar to Kaye, but in recent months he has been working in other than film projects.

For the past nine years Kass has been residing in Europe for such labels as Vee-Jay, Liberty and Apple.

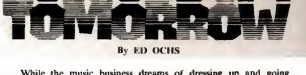
Kass has hired Peter Asher, Apple's former a&r director, to MGM where from California he will be in charge of special projects. "He will be auditioning and seeking out talent just like he did for Apple," Kass said. MGM has six staff producers, but Kass wants to get into repertoire areas new to MGM. "We are going after the opinion centers," he added, "like the Sunset Strip area and other underground communities which are into making avant-garde forms of pop music.

"We have to create an environment to attract good acts," the young executive says. "I think we will start showing a financial turnaround with six months."

He has reorganized MGM's international department, shifting European representative John Nathen to New York from Paris. He has hired a lawyer for the record company, Robert York, formerly with MCA, who will promote from New York. He has hired a financial trouble shooter, Ed Pulitike, and given him the title of director of administrative services. Bulitike will improve short cost analysis and prepare efficiency studies of the company's branches and factory operations. He has named as creative services director, Saul Sagget, formerly of Columbia, but with MGM for six months, to handle art and advertising.

Among the analysis studies facing Kass are what to do with the labels like Verve and Verve/Folkways which MGM operates.

Although the record company will have a number of its key executives headquartering in Los Angeles, Kass points out that the Big Three publishing operation will remain in New York, where it has traditionally worked.



By ED OCHS

While the music business dreams of dressing up and going public on Wall Street, its waking hours are also spent dreaming—of the obedient dollar begging to be taken in for rock records skying in price and quanity, but shrinking precariously in quality. Any farmer who knows the soil plants his crops intelligently, that is if he wants to stay in the business very long. Beating the soil for quick profits excites the legend that the land giveth and the land taketh away. Coincidently, the industry's misunderstanding of the market and of its own product—for profits still unharvested, as well as those picked too clean and lean—are tilting the trade to an angle of, you might say—moral decline. Which is not the kind of report they like to read on Wall Street either. Nevertheless, the music business operates with the uncertainty and lack of product confidence of a traveling medicine show.

Excess Kills

With a rock record for anyone who will buy one, the industry has over-populated the market with a million rock albums—some good, most bad and all passed off with the same slight of hand poker face. Phony advertising has added insult to injury by jeopardizing the credibility of every disk, souring the manufacturer to the profit power of the underground press, while turning off the underground to the manufacturer who, in turn, burns them by hyping bad product on their pages. The manufacturer is pinching his purse in the face of the underground when he should be more discriminating in public praise of his own product and, ultimately, more discriminating with the product itself. The proliferation of rock on record can only lead to an excess of supply over demand that will result in vomiting when pushed down a full throat. A tasteless glutinry of rock will eventually create a loss of appetite for the whole megillah. Moreover, hippie advertising, pregnant with too clever one-liners about pot, grotesque revolution, is disrespectful and offensive to a kid who, at the core of his new integrity, cringes at the commercialization of his convictions. So the kids are talking backlash and boredom

In the beginning, the music business—via rock 'n' roll, blessed this new Lost Generation with new heroes to celebrate and anthems to hum, only to later mass-produce them into oblivion, diluting the original appeal factor with excess. The sudden, but predictable decline of the artist-hero from pop pantheons—chased away by the supergroup hype, slick copy, sharp packaging and the sheer surplus of contestants—has alienated the customer from the music broker. Any kid will not only tell you how to make a million seller, but how to merchandise it as well. All he really wants to know about the record, he would gladly tell you, is what's inside.

Wanted: Artists

Revitalizing the artist as the quest of both the music business and the music public is a manufacturer's must, for further cooperative expectations between record, movies and television will demand that the artist prevail. Inevitably, the artist is the packaging to be bought or sold, so his musical identity, to the industry, is a matter of money. In pursuit of the genuine performance, the so-called marginal artists of folk, blues and jazz should be cultivated and wooed with a share of the same dollar budgeted to rock. Tagged a marginal artist because he brings in a little more than the company lays out, he still accumulates twice the catalog of most rock groups, who break up or fade fast in a burst of sales along with their copyrights stored once and thrown away in the same pile with the tired catalog of swing and fox trot. The marginal artist is also usually the better artist, a steady communicator whose special relationship with an audience makes him attractive to a generation that craves real people and the honest lyric. (Johnny Winters will repay Columbia with longevity and catalog. Like Bob Dylan has, again and again.) The quality artist who sings as good as his record company advertises is the cure for what ails the business—costly competition for talent (and non-talent), a bigger risk in playing the percentages and a subsequent loss of confidence in the product from both sides of the counter. Business is booming, but the factories are burning up more rock groups to make the same dollar hustled in last year's superhype.

Rock records will not, henceforth, jump from the racks and demand indignantly to be returned. Business is just dandy, profits are causing fellow industries to dream green with envy, and gold records press parties are up from last year. It's only that perhaps the music business could get more by giving some back, by investing in the market it exploits to the quick. Meanwhile, smile. Wall Street is watching.

In This Issue

AUDIO 59
CLASSICAL 58
CLASSIFIED ADVERTISING 60
COIN MACHINE WORLD 51
COMMERCIALS 25
COUNTRY 47
INTERNATIONAL 71
MUSICAL INSTRUMENTS & FOLIOS 57
RADIO 26
RHYTHM & BLUES 42
TALENT 18
TAPE CARtridge 16

FEATURES
Stock Market Quotations 8
Vox Jox 25

CHARTS
Best-Selling Classical LP's 58
Best-Selling Folios 57
Best-Selling Jazz LP's 66
Best-Selling R&B Albums 43
Best-Selling R&B Singles 42
Breakout Albums 66
Breakout Singles 66
Hits of the World 79
Hot Country Singles 47
Hot 100 80
Top 40 Easy Listening 60
Top LP's 84

RECORD REVIEWS
Album Reviews 62, 66
Single Reviews 82

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ASSOCIATE PUBLISHER: Lee Zhito
PUBLISHER: Mort L. Nusatir

INTERNATIONAL OFFICES

EUROPEAN DIRECTOR: Andre de Vekey, 7 Carnaby St., London W.1. Phone: 437-8090 Cable: Billboard London

EUROPEAN EDITOR: Mike Hennessey, 7 Carnaby St., London W.1. Phone: 437-8090 Cable: Billboard London

UNITED KINGDOM: Graeme Andrews, 7 Carnaby St., London W.1. Phone: 437-8090 Cable: Billboard London

GERMANY, SCANDINAVIA, FRANCE, BENELUX: Johan Hoogenhout, Smlmoffstraat 40, s-Hertogenbosch, Holland. Tel. 47888

ITALY: Gemma Ruscitto, Galleria del Corso 2, Milano, Italy. Phone: 70.15.15

JAPAN: Kanji Suzuki/Japan, Trade Service Ltd., Ikejiri 3-1-1-1008, Setagaya-ku, Tokyo. Tel: 413-2871

MEXICO: Enrique Ortiz, Muelas Radio Mil Insurgentes Sur 1870, Mexico 20, Phone 24-28-68

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Vol. 81 No. 33

Canopy Sets Europe Arm

LOS ANGELES — Canopy Productions will open a European office in November to establish ties with foreign publishing affiliates, the Jimmy Webb company. The London office will also talent scout for acts which are released on Dunhill. Howard Golden, Canopy's vice-president and Jerry Rubinstein, financial controller, are slated to arrive in London this week for the office opening.

18 ESP Albums In Window Promo

NEW YORK — ESP-DISK and its distribution affiliate, Interna-tional, have set up a major retail window promotion for its 18 new albums, including the Har-You Percussion Group produced by Montego Joe, Erico, Mij, Todd Kelley, Cromangan, Octopus, and a two-LP set of the Levitts. The promotion also will include previous albums by the Fugs and Pearls Before Swine. The displays are being handled by Peters International's New York office.

THE VOGUES are visited by a Reprise Records delegation after a recent performance by the group at Boston's Surf Club. From left are Elmer Willett, Vogues' manager; Bill Burkette of the group; George Lee, vice-president and general manager of Warner Bros.-7 Arts Music; Frank Falanga, Reprise's Boston promotion man; Hugh Geyer, Chuck Blasko and Don Miller of the Vogues; Paul Tamnen, Reprise's East Coast district sales manager; and Ed Cotton and Gordon Dimenstein of Music Suppliers, Inc., Reprise's Boston distributor.

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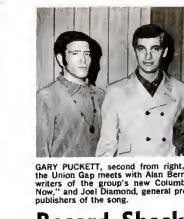

GARY PUCKETT, second from right, of Columbia's Gary Puckett and the Union Gap meets with Alan Bernstein, left, and Vic Millrose, right, writers of the group's new Columbia single, "This Girl's a Woman Now," and Joel Diamond, general professional manager of MRC Music, publishers of the song.

Record Shack Makes Bid For a Public Offering

WASHINGTON — Record Shack Corp. of New York has filed to register 135,000 shares of common stock and 67,500 shares of Series A Preferred to be offered for public sale in units of two common and one preferred, Securities and Exchange Commission reports.

Organized in June, the company acquired a predecessor corporation known as Record Shack 2nd Avenue Corp., which was organized in 1963. Record Shack distributes and sells phonograph records, stereo tapes and tape cassettes, 8-track cartridges, blank tape and related merchandise to various retail outlets. Of the net proceeds of its stock sale, $300,000 will be used to expand inventory of records, tapes and other merchandise, and $100,000 as first year salaries for additional personnel, with remainder to be added to the company's working capital. Record Shack has 230,000 common shares outstanding, of which Edward Portnoy, president, owns 97.8 percent.

Decca to Build New Coast Tape-Disk Pressing Plant

MIAMI BEACH — Decca Records will construct a new tape-record duplicating and pressing plant on the West Coast this fall, William P. Gallagher, executive vice-president, announced during the July 31-Aug. 3 sales and promotion meeting in Miami Beach.

Vice-President Jack Loetz, administration, told the distributors that sales were up 75 percent this year over last year. This includes 8-track cartridges, up 67 percent, and cassettes, up 440 percent. Four-track is down 60 percent, said Loetz. Records were up 30 percent, mostly in albums.

Vice-President Tony Martell, marketing, paid tribute to several distributors for sales increases. These included Ed Hurley (up 89 percent in record sales), Joe Bonneau (around 60 percent), Shim Weiner (47 percent), Sam Passamano (45 percent), Mario DeFilippo (42 percent), Carl Wayne (38 percent), Ed Russel (34 percent), Bill Glaseman (24 percent), and Chick Doherty (24 percent). He said that business was 125 percent above quota in July.

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Triangle's Sales Up; Income Falls

WHIPPANY, N. J. — Net sales of Triangle Industries Inc., Newark, of which Rowe International Inc. is a subsidiary, reached a record high of $84,417,000 for the first six months of 1969, according to company chairman and president Carl S. Menger.

Net income, however, fell over $350,000 to $1,820,000 for the first half. Menger blamed market competition, spiraling labor costs and the tight money situation for the decline.

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Cap Industries Income Rises

LOS ANGELES — Capitol Industries, which closed out its fiscal year June 30, reports net income of $6,312,000, or $1.51 per common share on sales of $153,104,000.

For the previous year the company reported a net of $1,402,000 on sales of $111,627,000.

The report includes for the first time operating results of Merco Enterprises, a 52 percent owned subsidiary. Merco's sales for the year totaled nearly $15 million.

During the third quarter, Capitol's sales of 45,000 shares of common stock in TL Management resulted in a non-recurring gain after tax of $670,000, or 16 cents a share.

Lebby Goes Nationwide

WEST COLUMBIA, S. C.— Lebby Records is being rejuvenated, it was announced last week by Jimmie Steward, president. The firm, launched in 1962, has been largely a regional record label, but now Steward intends to aim at the national market. Lebby Records Corp. has been formed to serve as a parent firm to the label, the Bennie Brown Productions concert firm headed by Bennie Brown, the Cool Air Productions firm, three publishing companies, and an artist management firm.

John Williams Jr. has been named executive vice-president of the corporation. Benjamin Williams Sr. and Benjamin Williams Jr. have been signed as exclusive producers to Lebby.

1st Quarter Big For Wurlitzer

NORTH TONAWANDA, N. Y.—First quarter consolidated sales for the Wurlitzer Co. were up nearly $1 million over last year's sales for the same period, according to chairman of the board R. C. Rolling. Sales for April, May and June totaled $12,042,741, and civilian products sales were the highest of any first quarter in the company's history. Net earnings for the quarter were $47,292, compared with a loss of $93,962 for the same period last year.

Colosseum Tour Starts in Boston

BOSTON — Dunhill's Colosseum, led by drummer John Hiseman, begins the first U.S. tour Monday (11), the first day of a three-day engagement at the Boston Tea Party.

Other August dates for the British group are San Francisco's Fillmore West (15-16), Hollywood's Whiskey A Go Go (19-24), New York's Lingano's (26-28), and Detroit's Grande Ballroom (29-30). Colosseum, whose membership includes Dick Heckstall-Smith, formerly with John Mayall, on soprano sax, plays the Commodore Club in Lowell, Mass., Sept. 1, and New York Electric's Circus on Sept. 2-7.

Bally Mfg. Obtains Cicero Cabinet Co.

CHICAGO — Bally Manufacturing Corp., producer of amusement games and payout machines here, has completed the acquisition of Lenc-Smith Manufacturing Co., Cicero, Ill. Lenc-Smith, with annual sales of $3 million, manufacturers cabinets for coin - operated equipment.

Market Quotations

As of Closing Thursday, August 7, 1969

NAME	1969 High	1969 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21½	14½	294	16½	15	15⅝	– 1/8
American Broadcasting	76½	49	535	53⅝	50½	51⅛	– 3/8
Ampex	44¾	32½	1051	40½	37¾	38½	Unchg.
Automatic Radio	43	20½	863	32	28½	30¾	+ 3/8
Automatic Retailer Assoc.	117½	97½	90	105	100½	102	– 7/8
Avnet	36½	12⅛	1311	50⅛	13⅞	14⅞	+ 1½
Capitol Ind.	52½	29	189	36¾	33	36½	+ 2½
Chic. Musical Inst.	33⅝	23	51	26½	25¼	26⅛	+ ⅛
CBS	59½	42¾	1303	48½	44¼	47½	+ 2½
Columbia Pic.	42	25	116	32	29¾	31¾	+ 2⅛
Disney, Walt	86⅝	69⅞	268	83½	76½	81	+ 5½
EMI	8⅞	5	389	5⅞	5⅛	5⅛	+ ⅛
General Electric	98⅛	83⅞	1747	88½	84⅝	84⅝	– 1⅛
Gulf & Western	30⅛	19	1816	23½	21	21⅞	+ 1½
Handleman	36½	26¼	366	33	29	31¼	+ 3½
Harvey Group	25½	14⅛	19	15½	15	15½	+ ½
Kinney Services	39½	19	957	25½	22⅛	25⅛	+ 3½
Macke Co.	29½	15⅛	150	16⅛	15⅛	15½	Unchg.
MCA	44½	23¼	546	26⅝	24½	26	+ 2½
MGM	44½	25	935	35½	32⅛	34⅝	+ ⅝
Metromedia	53⅝	17½	2253	20⅝	17½	19	– ⅛
3M	112¾	94	728	105	102¼	104⅝	+ 2⅞
Motorola	133½	102¼	409	124½	119	122½	+ 2⅞
North Amer. Phillips	49⅝	35½	649	49⅝	44¼	49½	+ 4½
Pickwick Int.	52	32	755	37½	32	36½	+ 2½
RCA	48⅛	35½	3303	39¼	37	37⅞	– 1⅛
Servmat	49½	27¼	259	29½	28	28½	– ⅛
Superscope	34¼	17	742	29	25⅝	28⅝	+ 1
Tenna Corp.	62⅝	31⅛	64	40½	37⅛	39⅝	+ 1⅛
Trans Amer.	38⅝	23	2037	28¼	24¼	27¼	+ 2⅞
Transcontinental Invest.	27⅞	13¼	498	17	15½	15½	– ½
Triangle	27⅞	21½	73	23	21½	22	–1
20th Century-Fox	41⅛	16½	3086	21⅛	17¼	21	+ 2½
Vendo	32⅝	16½	102	18⅞	17¼	18⅛	+ 1½
Viewlex	35½	22¼	81	27½	25½	27½	+ 2
Whittaker Corp.	22½	19½	552	22⅞	21½	22⅛	+ ⅛
Wurlitzer	23½	16	37	16⅞	16½	16½	– ½
Zenith	58	35½	707	41¼	39¼	40½	+ ⅛

*A—Adjusted

As of Closing Thursday, August 7, 1969

OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	4½	3½	4½
Audio Fidelity	3⅝	3	3⅝
Cartron	38	33½	38
Cr-ative Management	14	13	13
Data Packaging Corp.	21½	20½	21½
Fidelitone	4½	4	4
Sam Goody, Inc.	20½	18½	20½
GRT Corp.	23	19½	23
ITCC	8⅝	8	8½
Jubilee Ind.	16½	14	16½
Lear Jet	24½	21	24
Lin Broadcasting	9⅛	7⅞	9⅛
Magnavox-Craig	15	11⅛	14½
Mecca Ent.	22½	21	22
Mills Music	28½	28	28
Monarch Electronic Ind.	8½	7¼	8
Music Makers, Inc.	13	11	12¼
National Tape Dist.	42	38	40
Newell	19	17½	19
NMC	9	8	9½
Omega Equity	2⅝	1⅝	1⅞
Robins Ind. Corp.	6¼	5⅝	6⅛
Telepro Ind.	3	2	2⅞
Trans Nat'l. Communications	7½	4⅝	7½

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

Greene Forms Coast Firm

LOS ANGELES—Entertainment Trust Corp., a firm with interests in recording, artist management, music publishing and production, has been formed by Charles Greene, formerly president of York-Pala Records.

Affiliated firms are Etcetera Records, Eltekon Music (BMI) and Eltekon Music (ASCAP). Greene will be president of the new corporation, with Gail Wallis as publishing manager, assisted by Judi Belardes.

Robert Lefebvre and Patrick Gogerty will serve as publishing directors. Stan Moss will be art director. Greene will be aided by Gayle Enochs, executive assistant. Legal counsel will be David Greenberg and Jack O'Rourke in Los Angeles, and Robert Casper in New York.

Dr. John the Night Tripper signed an exclusive management contract with the firm. Michael Condello will be art director and producer. Entertainment Trust's offices are at 7700 Sunset Blvd.

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Crystal Blue Persuasion and Crystal Blue Persuasion by
Joe Bataan on Fania • Sugar on Sunday by The Clique on
White Whale • Sugar on Sunday by Freddie Scott on
Elephant 5 and the songs from the album "Crimson and Clover"

SIDE ONE

CRIMSON & CLOVER
T. James—P. Lucia—Big Seven Music Corp.—BMI

KATHLEEN McARTHUR
T. James—M. Vale—Big Seven Music Corp.—BMI

I AM A TANGERINE
T. James—Big Seven Music Corp.—BMI

DO SOMETHING TO ME
J. Calvert—P. Neuman—N. Marsano—Patrician Music Corp.
Kahoona Tunes, Inc.—BMI

SIDE TWO

CRYSTAL BLUE PERSUASION
T. James—M. Vale—Big Seven Music Corp.—BMI

SUGAR ON SUNDAY
T. James—M. Vale—Big Seven Music Corp.—BMI

BREAKAWAY
T. James—M. Vale—Big Seven Music Corp.—BMI

SMOKEY ROADS
T. James—Big Seven Music Corp.—BMI

I'M ALIVE
T. James—P. Lucia—Big Seven Music Corp.—BMI

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(8 TC 9966)

PACIFIC GAS AND ELECTRIC
INCLUDING
FREDRICK / ALLEGRIETTE / DEATH NOW +172
MISS LUCY / P G & E SUITE

CS 9966 / MC 1966*
(8 TC 9966)

Percy Faith
On
Orchestra & Chorus
Love Theme from Romeo and Juliet
Featuring
Theme from
A Summer Place
Including
Goodbye / Sunshine
Spinning Wheel
Aquarius
Without Her
One

CS 9882 / MC 1180*
(8 TC 9882)

TONY BENNETT
I'VE GOTTA BE ME
Featuring
PLAY IT AGAIN, SAM
WHAT THE WORLD NEEDS NOW IS LOVE
Including
Over The Sea / Alfie / Theme From "Valley Of The Dolls"
Whoever You Are, I Love You

CS 9912 / MC 1210* / (8 TC 9912)

Truly Fine Citizen
Including
Open Up Your Heart / Truly Fine Citizen
Changes / Gentle Evening Lover
Love Song

CS 9905 / MC 1214*
(8 TC 9905)

PAUL REVERE & THE RAIDERS
ALIAS PINK PUZZ
FEATURING LET ME!
Including
Thank You Very Much / Hello / You
Brandi / Let Me Sweet Louisiana Lullaby

Paul Revere & Lindsley

RAVEN
INCLUDING
BAD NEWS / GREEN MOUNTAIN DREAM
LET'S EAT / NEIGHBOR, NEIGHBOR
REALLY GOOD

CS 9901

CS 9970 / MC 1223* / (8 TC 9970)

MY LABORS · NICK GRAVENITES
INCLUDING
KING BEE / LOVE
YOU MEAN MORE TO ME
WARM COUNTRY SIDE
MY LABORS

Eugene Ormandy
The Philadelphia Orchestra
AMERICA
On The Trail
Washington Post March
American Salute
The Star Spangled Banner
Variations On America
Stars And Stripes Forever
and others

MS 7269 / MQ 1136*

Pete Seeger
Young vs. Old
Including
Swing Down Chariot
Pioneering The Seminole Muscle
Cumberland Mountain Song Chase
Mercyhouse All My Children Of The Sun

CS 9972

MS 7292 / MQ 1138*

Hallelujah Chorus
The Great Handel Choruses
The Mormon Tabernacle Choir
Richard Condie, Director
The Philadelphia Orchestra
Eugene Ormandy

Leonard Bernstein
On The Beautiful Blue Danube
New York Philharmonic
Waltz Of Spring / The Blue Danube
Emperor Waltz / Vienna Blood
Artist's Life

MS 7288 / MQ 1134*

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EARTH
Barbra Streisand
What About Today?
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Little
Tin Soldier
Wait Until
My Friends
Honey Pie
JOHNNY MATHIS
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THE SUN/THE WAY YOU LOOK
THE NIGHT/ALL IN LOVE IS FAIR
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Let Go
The Charlie Byrd
Quartet
including
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Intermezzo/Portrait
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Mood/Blue Moon/Deep
In Love/Hey Pete
I Been Gone On
"Me, Natalie"
music composed and conducted by
Henry Mancini
lyrics by Rod McKuen
a Stanley Shapiro production
at Cosmo Center / film presentation
Rick Wagenknecht

Highlights of Columbia convention

GOODARD LIEBERSON, John Hemmond and Clive Davis exchange smiles.

DON ELLIS and his band take a bow. They appeared at the four convention shows.

JANIS JOPLIN and Gabriel Mekier, who produced her forthcoming album, listen attentively to Clive Davis.

CBS International draws its largest convention turnout with delegates from 12 countries.

MORT HOFFMAN seals the bond between Epic and its new Columbia distribution network.

SIMON AND GARFUNKEL entertain the conventioneers.

BRUCE LUNDVALL, vice-president for merchandising, conducts a merchandising and advertising person-to-person seminar.

JACK GOLD, vice-president for a&r, and a group of Columbia producers and product managers field questions from the sales and promotion force during one of the eight person-to-person seminars.

Highlights of Decca convention

TONY MARTELL, vice-president of marketing, and Bill Gallagher at the podiums during a session.

KAREN WYMAN is congratulated after her performance by Tony Mettell, Ken Greengrass, her manager, and Bill Gallagher.

OWEN BRADLEY, third from left, head of Decca's Nashville operation, joins artists Bill Anderson, Jan Howard, Jeannie Seeley, and Jack Greene, and Harry Silverstein, Nashville a&r executive after the country show.

HAZE JONES, left, of the Atlas Artist Bureau, Goodlettsville, Tenn., meets with Jack Greene, Jeff Scheible, Detroit branch manager; branch manager Mario DeFilippo, and Jeannie Seeley.

JACK BOYTE of Kansas City receives one of the "Outstanding Decca Promotion" awards.

GIL RODIN, who produced Decca's W. C. Fields LP, confers with Tony Mertell and Bill Gallagher.

LEAPY LEE, Decca artist, meets with Bill Snidow of Cincinnati.

BILL GALLAGHER, executive vice-president, addresses the convention.

CORRECTION

Last week a tiny little goof was made. Jeff Clark (VMC RECORDS) was told that Duke Baxter's record, "Everybody Knows Matilda," had taken a phenomenal leap to #32 with a bullet. Unfortunately, Jeff spent the rest of the day sending wires and phoning

Roger Cleghorn, Charles Grey, Abe Guard, Howard Ring, Arthur Katz, Art Bruno, Jack White, Bud Stebbins, Harold Davis, Deek Atkins, Earl Glicken, Tony Dercole, Wilson Smith, Howard O'Donnell, Bill Burton, Jeff Hackett, Tom Simms, Al Mathias, Cliff Keaton, Mike Kilmartin, Dale Williams, Mark Bertoni, Tom Schlesinger, Rick Bernhardt, Jose Santo Christo, Robert Greenberg, Fred Rector, Sam Ginsberg, Don Davis, George Russell, Skip Schriber, Bob Lavalle, Joe Stanzione, Lucille Dahle, Ira Heilicher, Jimmy Green, Randy Feinstein, Sid Melvin, Joseph Fechner, Ray Malinda, Elmo Sonnier, Murray Viscoso, Morris Schulman, Len Rakliff, Ray Milanese, Ron DeMarino, Bob Cowen, Ed Hall, Morton Locker, Joe Sulich, Ray Anderson, Steve Fischler, Wally Tolles, Tosh Hori, Dan Desmond, Al Chotin, Frank Buchanan, Ron Fisher, Bill Wieland, Bill Perasso, Judy Levy, Emily Champlin, Stan Louis, Pete Pizzolato.

Actually, "Everybody Knows Matilda" by Duke Baxter (V740) isn't #32 yet, but it did jump to #52 with a bullet, so save those wires.

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AVAILABLE ON RECORD AND ON TAPE

Technological Advances Cited at Radio Forum

By BRUCE WEBER

SAN FRANCISCO — The revolution in tape product technology during the 1960's will pale in comparison with what is to come, delegates learned while attending the third Billboard Tape Cartridge Forum Aug. 3-6 at the Mark Hopkins Hotel.

While more than 300 delegates attempted to solve current industry perplexities — packaging, illegal duplication, 8-track vs. cassette—they learned that "pie-in-the-sky" tape industry innovations this year will become reality developments next year, like:

- A home video tape recorder.
- Video playback devices utilizing economically priced cartridges.
- New techniques in sound reproduction on tape.
- A continuous loop cassette, automatic reversing cassette recorders and cassette units with Starr system changers.
- Electronic terminals capable of receiving entertainment and educational information in the home in both audio and video form.

Some industry dreamers see more. But even without innovations, the current tape electronics revolution is still going on. So are some of yesterday's problems:

- Retailers are concerned over an abundance of hardware flooding the market. The idea of more hardware is damned and praised these days, and the consequences are obvious: retail problems bloom as 8-track and cassettes boom.
- Record manufacturers are becoming increasingly alarmed at the widespread disregard of the law by "tape pirates" and are prosecuting illegal duplicators.
- The packaging dilemma remains unresolved, with record companies, tape accessory firms, wholesale distributors and the retailer searching for improved methods to display tape.
- Tape duplicators and record companies are viewing "off-the-air" recording with new concern, and are asking cassette manufacturers to subtly market its players sans any reference to "off-the-air" recording.

But, perhaps the tape industry's biggest dilemma—and it remains unresolved—is the 8-track vs. cassette configuration competition.

The size of the cassette has added substantially to the great confusion that characterizes the tape cartridge business. A variety of competing cartridge systems — differing mechanically and in the amount of music they will hold—have battled for supremacy in the market place.

Debate Continues

The 8-track vs. cassette debate continues, whether at seminar sessions, informal discussions or in hospitality suites.

While cassette obviously has the glamor (simpler to operate, more compact and more foolproof than the cartridge), the 8-track system is established.

At the Forum, two 8-track pioneers, Oscar Cousino of Motorola and James Gall of Lear Jet Stereo, pinpointed an 8-track market.

But retailers are finding the industry shifting to cassette. Long-range thinkers, though, are more inclined to believe a machine will be devised that will take both 8-track and cassette.

Also, advocates of 8-track are bridging the configuration gap by moving into cassette areas once considered off limits as major electronics importers are flooding the U. S. with a variety of cassette home and auto recorder/players.

Motorola, an 8-track leader, is introducing its initial cassette unit, and Lear Jet's new involvement with cassette is via a plastics division.

The problems of merchandising 8-track and cassette are beginning to multiply. New innovations alone are creating marketing, merchandising and promotional headaches.

Unmistakably, the clarity between 8-track and cassettes is disappearing, many Forum delegates believe.

For instance:

- The cassette recorder, initially a voice recording device, switched to stereo and invaded the music business. 8-track, a music machine for autos, then invaded the home field.
- The advantage that the

(Continued on page 78)

PLANNED TAKEOVER OF MUNTZ IS CALLED OFF

SAN FRANCISCO—Negotiations for the purchase of Muntz Stereo-Pak by the Whittaker Corp. have been terminated, said Earl Muntz, president.

The acquisition of Muntz reportedly was to be made for $6 million in cash and stock. The arrangement also was to have included a five-year employment contract for Muntz, founder of the tape cartridge company.

"We just couldn't reach a final dollar and stock agreement," said Muntz. "All talks are over."

Whittaker denied the talks took place. "We can't confirm or deny that negotiations might have been discussed, but we can say that no negotiations and no agreements were completed and none are being discussed," said a company spokesman.

Tape Happenings

Bell & Howell will begin to manufacture blank cassette and reel-to-reel tape under its own name. Currently, **Greentree Electronics**, a blank tape manufacturer and a division of Bell & Howell, produces product for the parent company. . . . **Ampex** is introducing an "anti-theft" clip as a possible solution to the cassette pilferage problem. The clip, available free, fits on the bottom of prerecorded cassettes displayed in the company's revolving merchandising unit. . . . **Concord** is introducing two music systems, a portable stereo system (F-600) at $250 and another (HES-50) at $350. The high-end model includes a 40-watt stereo receiver, cassette recording deck and a Garrard four-speed record changer. The F-600 includes

(Continued on page 17)

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Flood of Foreign Units Stirs Wave of Concern

By ELLIOT TIEGEL

LOS ANGELES — Cautious concern is being expressed by tradesters over the entry into the U.S. of record numbers of cartridge and cassette players. The concern flows in the feeling that with these large numbers of players the quality level of many instruments will fall below acceptable standards.

Concerned cartridge executives are fearful that with the plethora of players entering the country will develop a situation similar to that which marked the mass exposure of portable Japanese radios: cheaply manufactured goods which worked for a brief spell and then fell apart.

Executives at record companies and among the tape duplicators are hoping that quality levels of the players will not drop too severely and cause negative criticism among people just discovering the magic of cartridge tape.

"There is no reason that a good player cannot be built in the $49 price range," stated Saach Rubinstein, national sales manager of Greentree Electronics, the specialty company which manufactures blank tape for cartridges and reel-to-reel products.

"There are some cynical opportunists that will manufacture equipment without any regard for or responsibility toward the industry they're involved in. And this applies to the manufacturers of tape—this continued disregard for the consumer is short-sighted and can only end in disaster for the individuals who want to play that game. In the meantime, it makes things more difficult for the rest of us."

Sees Dumping

Earl Muntz, too, has been watching the invasion of machinery, an invasion which is both American and Japanese in character. "We've all had too many models," Muntz says. "And they're coming into the country like gang busters."

As a result of the heavy input of players, Muntz foresees "a lot of dumping."

"It raises hell with price," he said. Some companies are already selling off tape players at low prices. Muntz included during promotions. The Akron chain in California has been selling cartridge players for $28, picking up surplus merchandise and featuring it in its newspaper advertising along with other enticing items of a non-musical nature.

There are over 20 Japanese companies making cassette players for the American market, according to Muntz. So it really doesn't matter which brand the stores sell at a low price.

Muntz acknowledges that all the machines are not "junky." But the concern which tradesters are expressing is that as more and more equipment floods the pipelines, price will get lower and lower. And with low price, the public tends to equate poor quality. The component high fidelity industry, for example, has successfully indoctrinated people that quality in sound reproducing equipment automatically means high ticket equipment.

Tape players selling for below $30 are doing nothing toward enhancing the quality image of cartridge equipment.

Compatible Unit Sales Jump 15% at Muntz

LOS ANGELES—More than 50 per cent of Muntz Stereo-Pak's player sales are in the compatible field. Last year the percentage was 35 percent.

In president Earl Muntz's opinion, "there is no question that it's going compatible." Muntz claims to have a machine which can play cartridges and cassettes, but he's undecided about whether to put it on the market. He has been toying with a cassette machine in his line, but says his sales have been weak for that configuration.

His compatible series covers both car and home, with the model 1269 a leading car item at $59.95. The home market for Muntz players continues to peak at around 12 percent of his

(Continued on page 78)

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BEST SELLING

Billboard Tape Cartridges

8-TRACK

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	BLOOD, SWEAT AND TEARS Columbia	12
2	6	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	12
3	4	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	12
4	2	HAIR Original Cast, RCA Victor	12
5	8	JOHNNY CASH AT FOLSOM PRISON Columbia	4
6	17	JOHNNY CASH AT SAN QUENTIN Columbia	2
7	—	TOM JONES LIVE Parrot	8
8	7	3 DOG NIGHT Dunhill	12
9	5	LED ZEPPELIN Atlantic	12
10	11	BEST OF CREAM Atco	8
11	3	AGE OF AQUARIUS Fifth Dimension, Soul City	12
12	15	CLOUD NINE Temptations, Gordy	11
13	—	ASSOCIATION'S GREATEST HITS Warner Bros. Seven Arts	11
14	12	GREATEST HITS Donovan, Epic	12
15	9	GALVESTON Glen Campbell, Capitol	12
16	16	WARM SHADE OF IVORY Henry Mancini, RCA Victor	4
17	18	SUITABLE FOR FRAMING 3 Dog Night, Dunhill	2
18	19	ARETHA'S GOLD Aretha Franklin, Atlantic	2
19	13	NASHVILLE SKYLINE Bob Dylan, Columbia	11
20	14	ROMEO & JULIET Soundtrack, Capitol	7

CASSETTE

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	2	ROMEO AND JULIET Soundtrack, Capitol	7
2	1	AGE OF AQUARIUS Fifth Dimension, Soul City	8
3	10	WICHITA LINEMAN Glen Campbell, Capitol	12
4	7	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	12
5	5	GALVESTON Glen Campbell, Capitol	12
6	6	ASSOCIATION'S GREATEST HITS Warner Bros. Seven Arts	12
7	13	THIS IS TOM JONES Parrot	3
8	11	TOUCH OF GOLD Johnny Rivers, Imperial	4
9	3	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	12
10	8	BEATLES Apple	12
11	4	HAWAII FIVE-O Ventures, Liberty	10
12	9	HELP YOURSELF Tom Jones, Parrot	10
13	—	GENTLE ON MY MIND Glen Campbell, Capitol	9
14	14	SUITABLE FOR FRAMING 3 Dog Night, Dunhill	2
15	15	TIME PEACE/GREATEST HITS Rascals, Atlantic	11

4-TRACK

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	BLOOD, SWEAT AND TEARS Columbia	10
2	4	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	12
3	5	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	12
4	2	NASHVILLE SKYLINE Bob Dylan, Columbia	10
5	3	3 DOG NIGHT Dunhill	11
6	6	SUITABLE FOR FRAMING 3 Dog Night, Dunhill	2
7	—	JOHNNY CASH AT FOLSOM PRISON Columbia	3
8	—	TOUCH OF GOLD Johnny Rivers, Imperial	1
9	—	JOHNNY CASH AT SAN QUENTIN Columbia	1
10	10	CROSBY, STILLS AND NASH Atlantic	2

Billboard SPECIAL SURVEY For Week Ending 8/16/69

Tape CARtridge

COMPLETE TAPE STORY AUG. 23

SAN FRANCISCO — Complete coverage of the third Billboard Tape Cartridge Forum will be published in the Aug. 23 issue. This coverage will include all the seminar sessions and other related tape industry news. Coverage will also encompass photos of the smaller events.

Tape Happenings

• Continued from page 16

a 35-watt AM/FM/FM stereo receiver, a stereo cassette tape deck, microphone and two speaker systems. In addition, the unit can be used as an amplifier and speaker system for playback of a record changer or another tape deck. Cassette recording also can be made from the record changer.

Packard Bell has appointed **T.O.P.** as its exclusive distributor in New York State. T.O.P. succeeds a factory sales representative in that area. Ken Flagg continues in Vermont and a section of Pennsylvania. . . . Harry Preston has been appointed cassette product manager of **BASF Systems**. . . . **H. H. Scott** is offering three brochures describing the company's stereo consoles for 1970. Each brochure outlines Scott's three console series, Carlisle, Andover and Salem. . . . **Matsushita** will supply three additional tape stereo units to **Command Craft**, a Japanese manufacturer of boats for motorboat installation. The units are in the $85 to $100 range. . . . **Crown** is introducing a counter display, the Musicruiser, for its stereo cassette auto player. The display utilizes five-inch speakers and an AC converter. It retails for $99.95. . . . **Robins'** line of "Sonoramic" cassettes are being packaged in clear plastic containers.

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New Release & Hit Index

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Order Inventory	Stock No.	Album & Artist
		Muntz New Release Index
	ASH-A-3695	A New Brand Of Country – Leon and Margie
	4CL-249	Great Songs Of The Delmore Brothers – Merle Travis & Johnny Bond
	4CL-286	Hold Me – Johnny And Jonie Mosby
	DOT-T-25958	Son Of The South – Jack Barlow
	*BEL-A-6032	Dimensions – The Box Tops
	4CL-235	Games People Play – Joe South
	4CL-276	Bug-In – Gordon 'n' Rogers Inter-Urban Electric & A & E Pit Crew and Rhythm Band
	4CL-280	Good Morning Starshine – Tartaglia
	MC4-61225	Stronger Than Dirt – Big Mama Thornton
	WNN-A-4500	Mountain – Leslie West
	DOT-T-25961	The Plastic Cow Goes Moooooog
	BEL-A-6034	Crazy Elephant
	MC4-61226	Make A Joyful Noise – Mother Earth
	****UNI-T-73047 (revised)	Brother Love's Travelling Salvation Show – Neil Diamond – with Neil's hit "Sweet Caroline"
		Some Current Supersales!
	4CL-2993	The Franco Zeffirelli Production of Romeo & Juliet – Original Soundtrack
	DNH-A-50048	Three Dog Night
	DNH-A-50058	Suitable For Framing – Three Dog Night
	4RA-2025	Smash Hits – Jimi Hendrix Experience
	EKT-A-75005	Soft Parade – Doors
	4WA-1785	Peter, Paul And Mommy – Peter, Paul and Mary
	4CL-184	Brave New World – Steve Miller Band
	MT-A-685	My Whole World Ended – David Ruffin
	GOR-A-939	Cloud Nine – The Temptations
	MT-A-689	Let The Sunshine In – Diana Ross & The Supremes
	DNH-A-50060	Early Steppenwolf – Steppenwolf
	COM-A-938	Moog: The Electric Eclectics Of Dick Hyman
	4CL-210	Galveston – Glen Campbell

Stereo Dateline Special!

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A WORLD OF STEREO SALES GIANTS FROM THE 4-TRACK GIANT AND ORIGINATOR OF THE CARTRIDGE CONCEPT.

Three Dog Night Pounds Out Rock Story in Sharp Detail

NEW YORK—Bill Graham's extra long-playing version of his own Fillmore East late show stretched to 3 a.m. Aug. 1, all the shenanigans and suspense of one errant amateur hour, as Dunhill Records Three Dog Night won handily over novelty troupe Sha-Na-Na, a crippled Canned Heat and management's hope, Santana. When it was all over, a leftover and hungover bunch of rock loyalists shuffled from St. Marks Place, wearily wondering about the evening's vague beginnings.

Three Dog Night, a West Coast outcome of singers Cory Wells, Danny Hutton, Chuck Negron and a crack rock combo of musicians led by guitarist Michael Allsup, flattered the Fillmore with their spanking clean vocals and classy showmanship. Forgoing imagination for execution and delivery, Three Dog Night opened the three-minute tune, adrenalized with the high gloss of Hollywood and a low output of rock nonsense. Their clothes are clean, creased in all the right places, and everything matches—a telling sign that the sharp trip is too slick for raunchy Fillmore, but just right for the Whiskey-A-Go-Go or any nightspot where the mod squad hangs out.

Cory Wells, who croaks the raw soul so familiar to today's top white blues bands, led the group's complete commercial synthesis of rock and pop, their voices always in flawless complement and their performance as flashy as Saturday night on Sunset Strip. Despite the slight distortions of ego and excess, Three Dog Night's tight, dramatic explosions of song should keep the group blazing an exciting new middle-road long after hard rockers have blown themselves out.

Sha-Na-Na, 12 Columbia University undergrads, should be adopted as New York's own. A seemingly delicious morsel for rock crowds who chew up spoofs and gimmickry, then spit them out with a bevy of boos, Sha-Na-Na soon won over the crowd with a rock 'n' roll review as unpretentious — and pleasantly unprofessional — as a fraternity pledge show.

Mocking the stiff, studied choreography of the old doo-be-doers and the pining, pubescent lyrics of "Teen Angel," "Runaround Sue" and "Shoubettes," Sha-Na-Na dressed down as hoods, overcressed like a plethora of Presleys and belated those golden goodies with that old locker room harmony. The music was good for the head and heart, the cartoon was funny to look at, and all Sha-Na-Na gave everyone a good laugh and a nostalgic bout of the sing-along.

Santana, six-man rock band with a twist of calypso in the lusty percussion section, hovered near mediocrity in another cooperative misadventure between Bill Graham and Columbia Records. The group energetically played the same mu-

(Continued on page 23)

LITTLE ANTHONY AND THE IMPERIALS are feted at a backstage party following their recent opening at New York's Copacabana. The Keep artists are toasted by Bob Skaff, left, Liberty/United Artists vice-president, and Mike Lipton, United Artists Records vice-president.

Rascals' Fine Homecoming

NEW YORK — The Rascals had an ecstatic homecoming Aug. 1 as they made one of their rare personal appearances in Staten Island's Wesagtas Stadium, packed for the occasion. The sellout crowd's love for them is proof of the strong claim that the Atlantic Records act has to being America's favorite rock 'n' roll group. The faithful teen audience, whose patience had been tested to the fullest between seemingly interminable waits and an omnipresent threat of rain, was rewarded by a thoroughly satisfying performance by the quartet.

The Rascals are on one level, the nation's No. 1 white soul group. They started out as interpreters of former soul hits but by now they do what are to many the definitive versions of classics like "Mickey's Monkey" and "Mustang Sally." They are the only white group that consistently hit the R&B chart.

Within minutes soul brother Eddie Brigatti had virtually everyone in the crowd clapping with him. The group sings of peace and love but never at the expense of their music. Like the Beatles, they write their own material. Unlike them, they produce their own records and still perform.

By giving a good show now, they in effect insure next year's applause. With the exception of their "Carry Me Back" which is as good as anything they've ever done, they performed all old material but anything else would have been disappointing. Casually condescending, they have an experienced ease of style which actually contributes to their appeal.

Aspiring Rascals have quite a selection of images to choose from. Organist Felix Cavaliere is in the intellectual mold with the longest hair and beard, as he plays pseudo-classical riffs on his keyboard chanting "Om" and contributing his half of the group's superb vocals. Gene Cornish, the group's lone guitarist, is, by contrast, cast as the all-American rock 'n' roller. Dino Dinelli is still in the lovable delinquent mold as he solemnly pounds out his famous beat. And Eddie Brigatti, looking shaggier than ever, is still the mc, introducing each song, shaking the maracas, playing somewhat questionable conga, singing and displaying almost vulgar showmanship.

Of the other groups on the bill, only Parrot's Savoy Brown managed to find an ear amid the crowd as they plowed through their psychedelic waves of English sound. Columbia's Raven, usually together, were out of their territory and had an offnight while the tardy Albert King was rained out.

Connection Connects With Strong Punch

NEW YORK — The Rotary Connection, with its steady R&B beat, gave an exciting first set at the Cadet Concept group's opening at Lingano's on Aug. 1. In addition to vocal harmony, which draws in the unit's guitarists, the septet has two outstanding lead vocalists in Minnie Ripperton and Sidney Barnes.

It is mainly Miss Ripperton's singing that sets her apart, but her high soprano vocalizing, which adds a unique tone to the group. Barnes' vocal skills were evident in "Teach Me How to Fly," where his solid voice served the lyrics well and, more important, his communication with the audience, especially in a spoken section, was flawless.

"Ruby Tuesday" drew a different interpretation as Miss Ripperton began a capella. Then the group's strong rhythms took over. This patter was alternated effectively. Instrumentally, the Rotary Connection has a good open lead guitarist in John Stocklin, an exceptional drummer in Kenny Vengas, and a first-rate organist in John Jeremiah. Also solid were Mitch Aliotta on bass guitar and Bobby Simms on 12-string guitar. Barnes contributed to the danceable rhythms by using mallets on a single conga drum.

Other first-rate numbers included "Turn Me On" with good vocal harmonies and a strange introduction; "Lady Jane" with its building; and "Weight" with its slow rhythms. The first two gave Miss Ripperton ample opportunity for her vocalizing. The size of the audience required extra tables to be set up, but Lingano's has more than enough room for this. With Steve Paul's Scene temporarily closed, Lingano's is becoming the "in" spot here.

FRED KIRBY

Woodstock Disk Set for Shankar

WHITE LAKE, N. Y.—Ravi Shankar's Woodstock Festival performance on Friday (15) will be recorded live by World Pacific Records. The Woodstock appearance preceded an extensive Middle-Eastern and European tour for the sitarist. The tour begins Sept. 22 with concerts in Trinidad and Tobago and will feature appearences in Spain, England, Switzerland, France and Italy as well as Cairo, Beirut and Shiraz near Teheran.

GERI MICHAELS discusses arrangements with producer Eddie Jason, right, and arranger Dave Roberts, during a California recording session for her MGM single, "Children of the Sun."

Holmes' Organ Technique Highl'ts Very Stimulating

LONDON—One of the most striking features of the plane of organists Richard (Groove) Holmes, who opened for a three-week stint at Ronnie Scott's Club, July 28, is the dexterity of his left foot.

The world Pacific artist comes closer to simulating the lines of a string bass than any other organist, often breaking up the four-in-a-bar pulse with triplets.

His solo work is free flowing and he has an engaging trick of hitting on a phrase and varying it by giving the notes different values.

Irish guitarist Louis Stewart, a most articulate and resourceful musician, complemented Holmes' playing with imagination and sensitivity and soloed outstandingly on a fast "Sweet Georgia Brown."

Holmes can swing very hard and has a full arsenal of all the stock organ riffs when it comes to a 12-bar blues, but he also has a feel for the harmonic and melodic qualities of such tunes as "I Will Wait for You" and "But Not for Me."

John Marshall on drums played adequately but most of the swing was generated by Holmes himself.

Also making a debut at the club is American singer Carol Sloane, a smokey-voiced singer whose phrasing, time and musicianship identify her at once as a polished professional. Her version of "When I Fall in Love," backed only by the bass, was an object lesson in singing a lyric and meaning it.

MIKE HENNESSEY

Frank Loesser Dead at 59—Wrote for Films and B'way

NEW YORK — Frank Loesser, composer-lyricist of such Broadway hits as "Guys and Dolls," "Where's Charley," "The Most Happy Fella," and "How to Succeed in Business Without Really Trying," died at Mount Sinai Hospital here July 28. He was 59.

The first song he wrote both words and music for was "Praise the Lord and Pass the Ammunition" in 1941. Another successful World War II song was "The Ballad of Roger Young." His "They're Either Too Young or Too Old" was sung by Bette Davis in "Thank Your Lucky Stars." Another war song was "What Do You Do in the Infantry? (You March You March You March)."

His other film credits included "Moon of Manakoora" for "The Hurricane," the Academy-Award-winning "Baby, It's Cold Outside" for "Neptune's Daughter" in 1948, "Anywhere I Wander," "Inchworm," and "Thumbelina" for "Hans Christian Andersen," and "(I've Got Spurs Then) Jingle Jangle Jingle" for "The Forest Rangers."

Loesser wrote "Where's Charley?" in 1946, which included such songs as "Once in Love With Amy" and "My Darling, My Darling." "Guys and Dolls," which grossed more than $12 million in 1,200 performances, opened in 1950. Among the songs in the show were "Bushel and a Peck," "Sit Down, You're Rockin' the Boat," "I'll Know," "If I Were a Bell."

(Continued on page 23)

From The Music Capitals of the World

(DOMESTIC)

NEW YORK

Raphael performs at the Felt Forum Sept. 5-6. . . . **Smash's Jay and the Techniques** and **Bell's Bobby Darin** will appear at the Hero Scholarship Fund Show in Philadelphia Sept. 3. . . . **Elmer Bernstein** will compose and conduct the music for the Mirisch Production film "Cannon for Cordoba," currently filming in Spain. . . . **Bob Crewe** will produce **Karen Wyman's** next Decca single. . . . **Metro** Record Distributors, MGM's New York distributing outlet, has relocated from Manhattan to 48-28 55th Ave., Maspeth, Queens. **Dave Seidman** is Metro's manager. . . . **William Goldenberg** will compose Music of the Universal film "Change of Habit," which stars **Elvis Presley** and **Mary Tyler Moore.**

Vanguard's **Joan Baez** will be featured in the Blossom Music Center's special "Thank You" program Sept. 1, with prices of $2 and $1. . . . **Derram's Ten Years After** will play Fillmore East Sept. 12-13 and Fillmore Francisco's Fillmore West, Aug. 26-28. . . . **RCA's Nina Simone** plays Philadelphia's Spectrum Friday (15). St. Louis' Kiel Auditorium, Saturday (16); New York's Mt. Morris Park, Sunday (17); New York's Wollman Rink, Monday (18); Chicago's Opera House, Friday (22); Cincinnati's Crosley Field, Saturday (23); Memphis' Mid-South Coliseum, Aug. 24, and the West Side Auditorium, Gary, Ind., Sept. 1.

Columbia's **Tony Bennett** performs at the Blossom Music Festival Tuesday (12). **ABC's Young Americans** are slated for Friday (15). . . . **Universal** is recording **Alfred Hitchcock's** Universal film "Topaz" . . . Reprise's **Jimi Hendrix** and RCA's **Jefferson Airplane** are the only guests scheduled for the ABC/TV "Dick Cavett Show" Tuesday (19). A jam is planned. . . . Atco's **New York Rock** and **Roll Ensemble** play Los Angeles' Troubador, Tuesday (12) through Sunday (17). Decca's **Peppermint Rainbow** is preparing a TV series in Los Angeles with **Paul Lynde** and **Ken Larson.** Wednesday (6) was designated "Peppermint Rainbow Day" by the Baltimore Orioles. The group performed at a pre-game "grass bash" at Memorial Stadium.

Mercury's **Buddy Miles Express** plays Lincoln's Sunday (10) and Monday (11). Slated for Wednesday (13) and Thursday (14) are **Windfall's Mountain** and Elektra's **Wild Things.** Epic's **Terry Reid** performs at Lincoln's Sunday (17) through Thursday (21).

. . . Vanguard's **Country Joe** and **the Fish** did a free-of-charge benefit for Family Dog at San Francisco's Avalon beginning on Aug. 8. The group, which has a new rhythm section, performed at Oakland's Sylvan Street Fair on Aug. 9. . . . **Lor Crane** and **Rod McBrian** produced Mercurdo's **Astral Projection** album for Spice Productions. . . . Cadet's **Brother Jack McDuff** appears at Birdie's in Pittsburgh, Sept. 1-6.

Solid State's **Chico Hamilton** appears at the Riverside (Conn.) Yacht Club on Aug. 30. . . . **Don Freed,** who is under contract as an artist to Dominion Records of Canada, has been signed as a writer by **George Lee,** vice-president and general manager of Warner-7 Arts Music, which will represent Dominion outside of Canada.

MGM's **Julie Budd** will tape her second appearance on the "Jim Nabors Show" in Hollywood on Saturday (23). . . . **Anita Allyn** opened a two-week stand at the playroom of the Playboy Club on Aug. 4 with **Georgie Kaye** and the **Walter Norris Trio.** . . . **Petula Clark,** Warner Bros.-Seven Arts Records artist, is appearing at Harrah's in Lake Tahoe through Aug. 27. Columbia's **Tony Bennett** will follow. Capitol's **Al Martino** appears at Harrah's in Reno with **Jerry Van Dyke** through Wednesday (20). Mainstream's **Totle Fields** follows through Sept. 10.

Steady Records has moved to new offices at 846 7th Ave. . . . Reprise's **Tiny Tim** will be recognized as "The Nation's No. 1 Baseball Fan" Tuesday (12) during the 35th annual National Championship Baseball Tournament of the National Baseball Congress at Wichita. . . . **Duke Ellington** was honored at the United Nations on Aug. 5 by a group of young ladies representing the countries he will visit on his 20-nation European tour, which begins next month. . . . **David Lucas'** Sata Fortat Attractions Ltd. has set "And She Walks In Innocence," by the **Pendulum** on Kama Sutra. Lucas and **George Grant,** the song's writer, produced.

Atco's **Bee Gees** have postponed their U.S. and Canadian tour, which had been scheduled for later this month, so they could film "Cucumber Castle" for TV. The group will make a promotional tour to the U.S. next month, which will include TV appearances on the Johnny Carson Show," the "Red Skelton Show," "Music Music Music Scene" and the "Glen Campbell Show." . . . **Jimmy Inmon,** talent and production director for Peer-Southern Publishers, began two weeks of National Guard training at Camp Drum, N.Y., Aug. 7. . . . Imperial Ray Charles signed a booking contract with Jack Brumley Talent of Bakersfield, Calif. . . . **RCA's Harry Belafonte** will guest on **Julie Andrews'** NBC-TV special Nov. 9.

Atlantic's **Rascals** perform at Gulf Park in the Bronx on Wednesday (13). . . EMKO Talent Asso-

(Continued on page 24)

San Francisco Artists In Wild West Festival

SAN FRANCISCO — The Wild West Festival, scheduled for Friday (22) through Sunday (24) in Golden Gate Park, is taking shape with dozens of bands, artists and artisans, city officials and non-music companies pledging support for what is certain to be the city's biggest music festival ever.

Only San Francisco groups will be featured with rock music emphasized, but plans call for jazz, classical and folk musicians to play major roles. About 150 groups are expected to perform throughout the three-day festival. Amplified stages will be constructed in three areas of the park, though the entire three-mile-long park will be at the disposal of the San Francisco Music Council, the nonprofit corporation sponsoring the event which is expected to draw 100,000 people a day.

The tentative lineup of groups includes:

Rock—Ace of Cups, A.B. Skhy, Aum, Big Brother, Blue Cheer, Clover, Dan Hicks and His Wild Licks, Grateful Dead, It's a Beautiful Day, Jefferson Airplane, Mad River, Steve Miller, Quicksilver Messenger Service, Santana, Sly & The Family Stone, Sons of Champlin West, Womb, the Youngbloods.

Folk—Cleanliness and Godliness Skiffle Band, Mark Spoelstra, Malvina Reynolds, Paul Arnoldi, Jesse Fuller.

Jazz—Vince Guaraldi, Peter Welker Sextet, Fourth Way, and Richie Crabtree Trio.

Classical — Celestial Concourse, pianist Bob Lamb, chamber groups of the Symphony, members of the San Francisco and Pacific ballets.

Wally Heider's recording studio is sending a full crew to record the shows, though plans for any releases are still to be worked out. Bay Area radio stations including KSAN-FM, KMPX-FM, KCO-FM, KHRC and KKHI have donated numerous time spots to advertise

(Continued on page 24)

Pig Newton and Wizards Strong at Cafe A Go Go

NEW YORK — Pig Newton and the Wizards from Kansas, who known as Kansas, had a strong New York debut at the Cafe Au Go Go on July 24. The young rock quintet was together musically and in Bob Crain showed a vocalist in the style of Jefferson Airplane. This group should have a bright future.

Crain also played fine 12-string guitar, while Ron Sanders excelled at lead guitar and electric piano. Rhythm guitarist Hal Pierce handled his lead vocals well and contributed to the solid rhythmic support of bass guitarist Bob Menadier and drummer Marc Caplan.

Longhorn Jazz Attracts 7,500

HOUSTON — The Longhorn Jazz Festival was presented last month at the Houston Coliseum. About 7,500 saw the four-hour concert.

The festival also was held at the Memorial Auditorium in Dallas. Some 8,000 attended. The event was held in Austin, too.

Included among the musicians were the Miles Davis Quintet, Young-Holt Unlimited, Nina Simone, Hugh Masekela, B. B. King and Blood, Sweat & Tears.

Reno Date to Follow Irish Rovers Tour

RENO—Decca Records Irish Rovers begin a two-week engagement at Harrah's here on Oct. 9 following a U.S. and Canadian tour. The tour opens with one week at the Top Hat in Windsor, Ontario, on Aug. 5 and closes at Syracuse's War Memorial on Oct. 4.

Rock Story in Detail

Continued from page 18

. . . over and over again until their repetitious Spanish accents ...de a siesta seem like a pretty ...od idea. Headliner Canned ...eat, always a heavy treat, suffered from the loss of lead guitarist Henry Vestine, confounded by amplifier trouble. Mercury's Harvey Mandel filled in on guitar for the Liberty Records group, but his flashy excesses of technique only distracted from Canned Heat's authentic blues sound.

ED OCHS

Infinite Formed For Management

NEW YORK—Infinite Management Corp. has been formed by Vinny Testa, president of Infinity, Inc., record production. Lew Linet, producer of the 1969 Philadelphia Folk Festival, will head the new firm. Offices for both Infinity, Inc. and Infinite Management will be at 888th Ave., New York.

Frank Loesser Dead

Continued from page 18

and "I've Never Been in Love Before," and "Luck Be a Lady."

"The Most Happy Fella," which opened in 1956, included "Big D," "Standing on the Corner," "Joe Jojo Joey," and "Somebody Somewhere." "Greenwillow," his only unsuccessful Broadway musical, opened in 1960 and included "Summertime Love" sung by Anthony Perkins. "How to Succeed," which gained a Pulitzer Prize, opened in 1962 and included "I Believe in You" and "Brotherhood of Man."

Among his many other songs were "Spring Will Be a Little Late This Year," "Two Sleepy People," "On a Slow Boat to China," "What Are You Doing New Year's Eve?" "Heart and Soul," "Hey, Good Lookin'," "See What the Boys in the Backroom Will Have," and "I Don't Want to Walk Without You."

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From The Music Capitals of the World

(DOMESTIC)

• Continued from page 23

ciates Corp. plans a major promotional campaign on Jubilee's Warner Bros., which has completed filming "The Coat" in London. The group also will compose the music for another film. A four-week Lake Tahoe engagement also is on tap. . . . Alco's Cher will tape a "Glen Campbell Show Wednesday. She will open at New Orleans' Hotel Roosevelt Aug. 28. . . . Bodah's Brooklyn Bridge plays Disneyland Sunday (11) through Friday (16). TV appearances include the "Merv Griffin Show" Sept. 11, the "Ed Sullivan Show" Sept. 28, and the "Hollywood Palace" Oct. 19.

RCA's Jefferson Airplane and Columbia's Santana give a free concert in Central Park's Sheep Meadow at 1 p.m. on Sunday (10) under the auspices of Bill Graham, owner of Fillmore East and Fillmore West. . . . Scepter's Sad Ending has completed engagements at Forefathers Inn in Maine, the Joker in Suffern, N.Y., and are currently at the Keyboard in Elizabeth, N.J. . . . Lyricist Hal David left for London on Aug. 8 to begin on the score of the Cyco-Enterprises' film, "Lady Who Had Power Over Women." He will be the judge in the Miss America contest in Atlantic City on Sept. 6. . . . Tiffany Greene, a five-pound, 13-ounce girl, was born to Charles and Marcy Greene of Jubilee's Publicity. Delivery on July 25. The father is the president of Greene/Stone Productions of Los Angeles.

FRED KIRBY

LAS VEGAS

England's Anthony Newley made his nightclub debut Thursday (7) at Caesars Palace's big showroom topping his vocal offerings with "Pure Love" and the song that brought him to the peak of Britain's disk charts, Harry Belafonte and Lena Horne will open following Newley's three-week engagement at Circus Maximus. . . . From the minute he opened July 31 at the new International Hotel, RCA's Elvis Presley gave every indication he would top the attendance record set by Barbra Streisand. Nancy Sinatra and the Osmond Brothers will follow Presley Aug. 29. . . . Another RCA recording star, Eddy Arnold, found his "Son of a Travelling Man" the show stopper for his Riviera Hotel success. He also found old friend Gov. Paul Laxalt a handy opponent on the tennis court during his off-stage hours. Wilfred Gaspin is slated to follow him into the Riviera Monday (11). . . . Only six months old, the Unusual We has carried reves at Howard Hughes' Landmark Hotel. . . . Unusual We will follow Jack Hugh Montenegro Aug. 24 for a Hollywood Bowl appearance.

Paul Anka made his Flamingo Hotel debut July 31. . . . The Mills Brothers, special guest star Nelson Sardelli have moved from the downtown Casino Center into the Flamingo's lounge and will remain there through Aug. 27. . . . Rosemary Clooney teams up with Jackie Curtiss to top the Hotel Tropicana bill for a two-week stint ending Aug. 8. . . . Julie London will open in the Blue Room Friday (8). . . . Pat Boone and Sonny and Cher initially indicated no mixed reviews at their Flamingo Hotel stint. . . . Scepter's music master Dionne Warwick opens for a three-week engagement at Howard Hughes Sands Hotel Friday in the big room with melody and customers.

Clara Ward and the Gospel Singers singing hostesses at the Hacienda Hotel. . . . The Treniers moved out of the Hacienda. . . . Sam Casbar and headed across country for three weeks at the Newport in Miami. . . . Ray Charles' entertainment czar Dave Victorson signed Brenda Lee for his big room. Webb played second bill earlier this summer at the Desert Inn Hotel and left the big room.

Beverlee, Sidro and the Sneakers opened the Dunes Hotel Circle "F" fling and headed for a week of Los Angeles record promotion for their new Warner Bros.-7 Arts disk.

Ten most requested tunes at the Desert Inn Sky Room by Dancers according to singer-pianist Murray Arnold: (1) "Didn't We?" (2) "Little Green Apples" (3) "Don't Give Up" (4) "My Way" (5) "Both Sides Now" (6) "Gentle on My Mind" (7) "Happy Heart" (8) "Windmills of Your Mind" (9) "Hearts Will Be Hearts" (10) "Help Yourself."

The Watts 103rd Street Rhythm Band brought rhythm and soul and touch of jazz to the 500-seat International Hotel Casino Theater.

Metromedia Records' Summer Winds come on like the fury of a winter storm in the Casbar Lounge of Hotel Sahara. . . . Susan Ryze, whose Capitol release of "If I Close My Eyes," is backing up the musical fare in the Rock Ovens show at the Desert Inn Hotel. She is also a regular on Owens' CBS-TV show "Hee Haw," and travels regularly with the Buck Owens All American Music Show. Her response from the tough Vegas audience has been good.

TOM WILSON

CHICAGO

The Arbors, Date artists, who just finished a successful engagement at Club Atlantis of the agency Hyatt House in Atlanta, are making their way back home to Chicago via New York, where they have a number of commercial sessions lined up. . . . Columbia's Johnny Winter, Elektra's Paul Butterfield and the Band are on tap at Aaron Russo's Kinetic Playground Friday (15) and Saturday (16). . . . Doug Sahm, of Decca Records party for the London House opening of Young-Holt Unlimited. Also on hand from Decca were Frank Scardino, Denny Miller and Shim Weiner. . . . The Judy Roberts Trio has replaced the Eddie Higgins Trio at the London House. Higgins resigned as headmaster after 12 years.

Mercury's Buddy Miles Express held the spotlight for a week at the Blues Concert at the Northbrook Sports Complex. Also featured were the Joe Kelly Blues Band and the Stanley Moss Blues Band. WCFL's Barney Pip served as master of ceremonies. . . . Top Old Town performers entertained at North Park Study Center's fifth annual benefit Folk Sing, which was held recently at Second City. . . . Gene Drake just concluded an engagement at Broadway Joe's on the north side. . . . Peer-Southern has signed up Harry (Tex) Fenster's "Blueberry Kisses."

Roy Gioconda opens Tuesday (12) in "Wildcat" at the Ivanhoe Dinner Playhouse. He has the male lead of Joe Dynamite.

RON SCHLACHTER

MEMPHIS

Ray Brown, president of National Artists Attractions, has signed an exclusive booking agreement with Moloch, a rock-blues group. Brown also has inked the Underground Movement of Madison, Wis. . . . Chips Moman has produced a single on Dreamed Lynn of San Francisco for White Whale. Moman teamed with Jim Stacek. Moman also produced a single on Merrilee Rush for his ACP label that is distributed by Bell. Tommy Cogbill produced a session on Travis Womack of American. . . . George Jackson, songwriter, has signed with Fame Record Co., and will produce a single with Earl Cage at Fame's Memphis Studio.

Betty Berger, president of Continental Artists, produced a single on blues singer Brenda Patterson at Hi Record Co. for Epic. Willie Mitchell engineered the session. Willa Berger has signed a booking contract with Stax artist and songwriter Isaac Hayes. . . . Tim Mayo, producer for Pepper Record Co., that is distributed by Scepter, has Darlene Zanetis scheduled for a session following his work with the Shaw Band. . . . Parks Mathews, manager of the Changin' Times, has the group playing two-weeks at the Daily Roger in Wildwood Beach, Va.

Charlie Chalmers, producer at Sun, has signed to do the horn arrangements on Judy Clay, Arthur Conley and Sam and Dave for Atlantic. . . . More than 100 Memphis rock and roll bands participated in Memphis' first Teenage Fair Pop Expo at the Mid-South Coliseum. Fair producer Bobby Thomas Jr. of Hollywood plans to make the fair an annual event in Memphis. Top bands playing at the Memphis Fair were the Yellow Pages, Crazy Horse, Changin' Times, Short-Kuts, Moloch, Fox, Village Sound, Mystic Tide and the Board of Directors, Ronnie Milsap, King Lears, and the Knowbody Else.

JAMES D. KINGSLEY

DEXTER'S SCRAPBOOK

By DAVE DEXTER JR.

HOLLYWOOD — The great gypsy guitarist Django Reinhardt has been dead now 16 years, but he is likely to become more famous in the 1970's than it was as a prolific recording international musician made Paris his home base for most of his career.

Michael H. Goldsen has acquired rights to Reinhardt's life story. Long prominent as a music publisher, Goldsen is a mapping magazine serialization, television and motion picture exploitation of the eccentric Belgian-born virtuoso who studied and performed in the United States only once. That was in 1946, under auspices of Duke Ellington.

Eight of Reinhardt's guitar albums are still available today in this country, more than a cut while he was a member of the memorable Quintet of the Hot Club of France in the 1930's.

Django was 43 when he became ill and died in Fontainbleau, France. Goldsen says no musician in history had a more colorful, dramatic life.

At the risk of revealing a fetish peculiar to old newspapermen, again we are intrigued by men of the same name rising up from the masses to national prominence. There is John Hammond, the man who knows more about jazz than anyone in the world, who for three decades or more has found and recorded outstanding talent for Columbia. There is his son, John Hammond, a gifted young guitarist and singer who makes records and works the nation's niteries. And now there is John Hammond, a 60-year-old man who is working as accompanist to the voluptuous Lainie Kazan.

We also know of a third John Hammond, in Los Angeles, who is rehearsing a youthful rock combo, but won't be ready for records until 1970, he says.

It's official—Glen Campbell has made it. A life-size figure of the popular Arkansas singer is on display at famous Graumann's Chinese Theatre in Hollywood. In August it will be moved to a permanent niche in the Hollywood Wax Museum.

Remember pretty Jill Corey, who had a couple of million-plus platters some years ago back? She lives a vastly different life these days, traveling from one city to another with the Columbus ball club of the International League. Her husband is the Columbus manager, Don Hoak, the scarred old Pittsburgh Pirate infielder.

Affable Benny Carter, at 61 still the nonpareil of the alto sax, is swinging madly again after a near-fatal heart attack a year ago. He's seeking a record deal in which his moving, beautiful "Requiem in Honor of Dr. Martin Luther King" would be mastered and sold throughout the world.

Signings

Area Code 615, composed of Nashville talents, has signed with Polydor, who plans to release the group's first album, engineered by Wayne Moss and Elliot Mazer at Cinderella Studios of Madison, Tenn., this month. . . . The Allman Brothers, a Georgia group, has signed Atlantic, where Adrian Barber will produce their first album. . . . Maxine Brown's first single for Commonwealth United Records is "We'll Cry Together" and "During Be Home Soon," produced by Charles Koppelmann, Don Rubin and Bob Finiz, who also produced her first album for the label. . . . Dunhill's Gypsy signed with the management firm of Leonard Stogel and Associates. . . . The Skunks, a Milwaukee trio, to White Whale, where their debut disk is "Doing Nothin' Right." Torning Point, a Minneapolis group, contracted with Rare Enterprises Production Company. . . . Moses Lake, a Seattle rock group, to Together Records. . . . Hubbard and The Group, Hog Express joined Pendulum Productions. . . . Folk singer Todd Kelley to Esp-Disk. . . . "Jesus Is a Soul Man," written and performed by Lawrence Reynolds, will be released by Warner Bros.-Seven Arts Records.

Command/Probe has signed the Incredible Fog, a soft rock group; Morgan, a hard rock quintet; Fat City, a folk duo; Michael Bell, a white, soul singer; and Frummox, a modern country group. . . . Kenny Pine joined Straight Records, where Anne Tansey is producing his first single. . . . Goliath, an Atlantic City group, to ABC Records, where their debut disk is "Come With Me (To My World)" and "Crossroads," both produced by Saul Segall and Hal Mann, who signed a long-term production deal with ABC. . . . Leon Bibb signed with RCA, with his first album emphasizing the folk song of "Slaves" and "God Bless the Child." . . . Billy Grammer signed with Shop Records. . . . Stix and Stonz, a Miami rock group to Columbia. . . . Dave McCoy joined Avco Embassy Records. . . . The Sugar Shoppe signed with Epic, where their first single is "Save the Country." . . . Cloud, a nine-member folk group, signed with New Dawn Artists Management. Neil C. Reshen Inc. represents the act in its business affairs. . . . Dave Allen of Texas joined International Artist Records.

FRED KIRBY

San Francisco Artists

• Continued from page 23

the event. A documentary film of the festival is being planned with major Bay Area producers involved. The filmmakers have requested 100,000 feet of film for the project.

Benefits at the Family Dog and Fillmore West a few weeks ago netted $3,000 for operating expenses. Members of the Music Council had donated about $15,000 to get the festival underway. Three evening concerts at Kezar Stadium, with admission at $3.50 each, will make up the remainder of the expected $150,000-$200,000 expenses. Any profits will go to aid needy artists, music education projects or possibly establish a record label for San Francisco musicians.

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'Up Away' & Shatterer: Nash

NEW YORK—The one song that had more impact on the commercials industry than any other song, believes Bob Nash, is "Up, Up and Away." Nash, who was then a vice-president and executive music director for Foote, Cone and Belding advertising agency, said rights to the tune were obtained at a very fair price through the Harry Fox Office. But it established a precedent and "I believe that song raised the price of songs in general."

Songs range in price now from $15,000 to $30,000, he said. "And I've got quotes going as high as $50,000 and $60,000. These high prices are shying advertising people away from use of songs. This is a difficult statement and I don't know how you could prove it. I've sought out a lot of things recently, only to have them fall by the wayside."

Nash, who now has his own Bob Nash Productions to specialize in composing, arranging and production for the commercials field, feels that the best music for a commercial is custom-designed music. "The song 'Up, Up and Away' was a natural for TWA, but not all tunes work that well. Most can often, nothing works as well as something composed originally for a particular commercial." The reason is that a commercial is trying to sell something and you should find a way to express the sales message musically."

As far as hit tunes, as an example of how fickle the prices have soared, Nash said he could remember when a advertising agency could make a 1-week deal for a good, well-known song for $500 to $750.

Nash originally started out in the music business as a trombone player. He played with Pete Rugolo's band. "I was interested in writing, but I loved the trombone. I wanted to be the next Dorsey until I played a couple of dates with Orbie Green, he was just too great on his trombone."

He worked in the orchestra at Kadle City Music Hall and on an ABC radio show and even in the stage band of the Metropolitan Opera on occasion. Then he landed a job as a copywriter with radio station WPAT. This led eventually to the jingles field. His next job was with Faillace Productions, "one of the swingiest jingle houses in New York." He said that Bobby Haggert and Len McKenzie took him under their wing and "I give them credit for some of the things I'm able to do today." With Faillace, Nash wrote, arranged, produced, and even played trombone on sessions. He later joined William Esty & Co. under senior music director Don Dever whose theme for Ballantines Beer — "Hey, Get Your Cold Beer" — has just been revitalized by Lennen and Newall. After five and a half years with Esty, he joined Foote, Cone and Belding as vice - president and executive music director. One of the many advertising campaigns in which he was involved in at Foote, Cone and Belding was the TWA "Up, Up and Away" campaign. Three other agencies were pitching for the song rights and a total of eight for the TWA account.

Giant Bows New Jingles Prod. Co.

CHICAGO — Giant Enterprises, headed by Mel Collins, has just bowed the firm of Black, Brown and Biege Radio-TV, a jingles production firm. The company has just moved into new quarters at 8144 Cottage Grove to make room for the expansion. Giant produces the record labels of Giant, Glory, Globe and Gamma.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

I just finished scanning last week's Vox Jox and can't see anything about **John Rode** going to CKLW from Toronto or **Chuck Dougherty** of WNEW in New York going to WPEN in Philadelphia to program station, seeing as how WIP general manager **Dick Carr** was trying to lure him back there). So, I must have left them out. . . . Also, although I haven't been officially told by WMCA in New York yet, they've hired **Jack Spector** back from WNBC. Spector was dropped when WMCA put on the night time talk stuff. His contract is a good one. . . . My old buddy **Harvey Glascock**, former program manager of WNEW in New York, has just bought WENO, the country music station in Nashville.

★ ★ ★

Now, to make a few people mad. In Miami, on July 31, I started at the top of the dial. First station I listened to, at 10:30 p.m., was WWOK. I liked the production. The deejay said, "WW," and an a capella chorus announced "OK." But a record by **Bobby Goldsboro**, which was definitely not a country record, killed the impetus of the station's sound. They'd just had three good records in a row, too. The deejay did well when he chatted, but in the 15 minutes I listened, he never mentioned his name. I switched to WDAE in Tampa, which faded in and out, then to WBT in Charlotte, who was also keeping his name a secret. The station was playing "Sweet Caroline" by **Neil Diamond**. To me, WINZ in Miami was staid. The deejay was not using his name enough, nor were the call letters exposed enough. At 7 a.m. the next morning on WINZ, the announcer mentioned the call letters, then an ID jingle came on. That's outright verboten. At 6:37p, heard **Hal Smith**. I went to WFUN at 1:40 p.m. Monday (1) and heard a Bill somebody. He wasn't giving his name either. The only way I knew he was a Bill is he read some request letters saying "Dear Bill: Why read the salutation? He played a Rene and Rene record, then a Mercy record and then another soft-sound record—all too soft for teens. I can see why WFUN is floundering—they go in no particular direction. A good thing I heard the station ident was jingle, "Jingle time, you're just two minutes away from the **Blood, Sweat and Tears**" before going into the news. The jingles were too long. I didn't consider the **Blood, Sweat and Tears** record as hard, so by midnight the station hadn't gotten around to playing a hard record. The station had real signoff news and the first couple of records after midnight were signoff records, so that's what I did at 12:04 a.m. Rather, I switched to **Chris Robinson**, a female deejay, doing progressive rock on WGBS. Listened for a while. Not bad. But the next morning I heard a deejay named **Ernie Warren** on WGBS whose style didn't appeal to me. Voice was too dull, somehow. His presentation was too slow. I'm one of those old fashioned types who like a bright, cheery deejay at 6:45 a.m. be. . . . It isn't too cheery myself at that point. His Amos character was a complete zero; it said nothing. I suppose I should knock the station anyway. I don't believe in kicks. Programming in a major market and WGBS was block programming. Turned to **Ken Warren** at WOD. Cheery. He was sitting in for somebody. And he was bright and kept the show moving: had a pleasant voice. Later, **Fred Sanders** was good, too. At 5 p.m. I went to WQAM and listened to a deejay named either **Johnny Grant** or **Ronny Graham** (I'm still not sure about that name). Good production on the station, though I remember comparing it with the production on WABC in New York and felt WQAM was not quite as good. (This Graham was on at 6 p.m. (This is the highest rating I give.) Wish he would cut out so much of the **Lawrence Welk** kind of finger-popping, though. It's not necessary. Sounds, You don't need it. WBOS-FM was simulcasting WMBM when I tuned in. **Jeff Walker** was the deejay and he was good; not just a bag of tricks like some soul guys I know. He talks that **talk**, but it sounds good. Get a guy like that and turn him loose and you've got a good personality. WOCN-FM faded off the air for about 30 seconds around 5:28 p.m. Saturday and the funny thing is that manager **Ed Winn** then came on via tape and asked listeners to let him know what pleases or displeases them about the radio station. Okay, Ed—one thing that displeases me about WOCN-FM, is the 30 seconds of silence. And that's my brief rundown of Miami.

(Continued on page 28)

Ad Notes

By CLAUDE HALL

Two new studios have opened. One is Sound/City Recording Corp., 3315 Line Ave., Shreveport, La. 71104. **Frank Page** is vice-president. The studio has a 16-input board, Scully 8-track, piano, drums, etc., with arrangers and producers and musicians on hand. Sound/City is associated with RPI Records, but is available for commercials, as is the new studio connected with Way-Out Records, 1966 East 55th St., Cleveland, Ohio 44103. **Lester C. Johnson** is president of the STUDIO Recording Corporation. Most of the new studio was a record featuring **Verna and Rob**—"I'm in Love With You."

Andrew A. Pappas, president of P.A. Enterprises, Chicago, will represent Laurie Productions in the field of commercials in the Midwest, according to John Mack of Laurie. Pappas will run his own music house in Chicago in addition to P.A. Records. Besides being a successful commercial producer, he's a well-known drummer and percussionist. . . . Media Research and Productions, independent mobile videotape production company in Miami, has just opened a new studio in Hialeah, Fla. **Arnold R. Seiss**, general sales manager, says the firm wrapped up 12 commercials in July, including one for Miami's Friendly Ford. . . . Watermark's audio division, Los Angeles, headed by former Drake-Chenault executive **Gary Mack**, has just completed radio spots for Columbia Pictures' "Easy Rider," and two different spots for Uni Records' group called **Smoke**. One of the Smoke spots is aimed for "Top 40" radio formats, the other for progressive rock radio stations.

Selling Sounds

What's doing among the major music houses. Items should be sent to Debra Kenzik, c/o Billboard Magazine, 165 W. 46th St., New York, N. Y. 10036.

WEEK OF 16-20 AUGUST

BOB NASH PRODUCTIONS, INC., New York—581-9191
(Symore Kleinsper reporting)

- True cigarettes "Shouldn't Your Brand Be True, Today" for Foote, Cones & Belding; Don Pojednik was the agency producer. It was a Radio-TV spot recorded at A&R Recording.
- Winston 100mm "It's Not How Long You Make It" for William Esty Co.; John Blumenthal, copy-work on the commercial. It was a Radio-TV spot recorded at Aura Recording.
- Clairol Cologne for Men "Numero Uno" for Foote, Cone & Belding; Bill Hudson was the producer. It was a Radio-TV spot recorded at A&R Recording.
- Protexin Anti Freeze "Never Pick Up a Stranger" for William Esty Co.; Sy Fralick was the agency producer. It was a Radio-TV spot recorded at A&R Recording.
- Kleenex Solique Tissues "Pallie Rack n' Roll" for Foote, Cone & Belding; Tom Kolich was the producer. It was a Radio-TV spot recorded at A&R Recording.
- Noxema Shave Cream "Take It Off" for William Esty Co.; Gordon Buchal did the copy work on the commercial. It was a Radio-TV spot recorded at A&R Recording.

S. A. PRODUCTIONS, INC., New York—758-0948
(Stan Applebaum, President, reporting)

- Sears, Roebuck & Co. for Ogilvy & Mather, Inc. Nine TV spots for upcoming "Specials" on CBS Sept. 21, 1969, about the Royal Family of England.
- Vicecay for Ted Bates & Co. Six TV spots for news campaign.
- Brim, a new coffee from GF for Benton & Bowles. Two TV spots.
- Cool Whip for Benton & Bowles. Two TV spots.
- Hostess Twinkies for Ted Bates & Co. One TV spot.
- Coffree, a decafeinated product from GF for Ogilvy & Mather. One 30-sec. TV spot emphatically scored.
- National Airlines for Wm. Free & Co. Eleven versions of new musical concept for presentation.
- Gulf for Young & Rubicam, Inc. Six versions of new musical concept for presentation.
- Lysol for SSC&B. One TV spot for spray deodorant.
- Pull Mall for SSC&B. One 30-sec. background track.
- All of these commercials were composed, arranged and produced by Stan Applebaum.

GRANT & MURTAUGH, New York—581-4000
(Pat Geisinger, Administrative Assistant, reporting)

- Chevrolet "Chevelle" for Campbell-Ewald; Pete Murtaugh was the agency producer. It was recorded at Studio A at Grant & Murtaugh.

MBA MUSIC, New York—MU 8-8247
(Richard Simon reporting)

- Lasting Beauty (cosmetic) for J. Walter Thompson; Paul Meram was the agency producer. It was recorded at National-Edison. The arranger was Tommy Newsom.
- Baggies for Masius, Wynne-Williams, Street & Finney, Inc.; Phil Feld was the agency producer. Tommy Newsom was the arranger. It was recorded at Fine Sound.

LOU GARISTO PRODUCTIONS, New York—759-6210
(Frank Garisto reporting)

- RCA for J. Walter Thompson; Ed Kehn was the producer. There were three TV spots recorded at National-730 5th Ave.
- Nutrament for Will Graham Co.; Merle Gordon was the producer. It was a Radio-TV spot recorded at National-730 5th Ave.
- John Hancock for McCann-Erickson; Ike Medrek was the producer. It was a 60-sec. TV spot recorded at National-730 5th Ave.

DAVID LUCAS ASSOCIATES, New York—581-3970
(Roberta Cuber reporting)

- The original music for a 30-second animated TV spot for La Fronce Pre Soak was composed and produced by David Lucas through the McCann-Erickson Agency. Gloria Grange was the producer for the agency. Michael Koulermes was the art director, and Judy Reines was the copywriter.

PROGRAMMER SPEAKS UP

'Country Is Where It's At!'

EDITOR'S NOTE: In a continuing effort to provide up-to-date authoritative articles on the fine points of programming, Billboard presents this article from Jay Hoffer, station manager of KRAK in Sacramento, one of the nation's leading country music operations.

Almost seven years have elapsed since KRAK began to nurture, cajole and shape country music in northern California into its modern essence.

Prior to embarking upon country music, KRAK had been a middle-of-the-road operation treading water in the ratings and the billings. An intensive market research study indicated that the area was ripe for a sound that was not being featured in the market at the time —country music. We investigated all possible sources and took a crash course in digesting as much of the sound as time permitted. Chief among those instrumental in encouragement in those early days was Joe Allison.

Our station philosophy has always been to provide the most marketable radio product within the community. If our market research had predisposed us to Chinese music, that would have been the route to travel. We support this thinking with strict adherence being paid to community responsibility and conscience. Fundamentally, we believe: "Be good to the community and the community will be good to you."

As professional broadcasters, we believe in the totality of a radio station . . . a completely integrated, smooth-flowing broadcast entity.

When KRAK started with country, we played from a list of 50, but within the first four months lightened it to a list of 40. We stayed within that frame for three years and then opened it again to 50 and have stayed that way ever since.

Being greenhorns at the outset, we relied upon the committee system of listening to determine which selections were to be programmed. It didn't take long to see the personal preferences of the individual DJ's making themselves known. They were not providing the kind of objectivity that I felt was essential to record selection criteria. Not coming from the same kind of background as our original staff of deejays, I was able to contribute complete objectivity out of sheer unfamiliarity with the product. I felt, though, that my musical background would stand me in good stead—and it did. The committee system was abandoned within months and it's been that way ever since. Every piece of product comes across my desk and I listen . . . makes no never mind who the artist is, the label, the producer, the publisher. The only reticence that exists with programming unknown labels is that they have poor distribution. If the listener likes the selection and wants to buy it, it is usually a monstrous problem to try to acquire it. So the station gets the blame in that sense for turning the listener with something that is inaccessible.

After a time, an individual can get the feel of what it is that the station purports to be and attune himself to that stride. Balance of material is perhaps what catches my ear. The station must be just so much in pacing at a time. If you load it up in any one direction, it's

(Continued on page 41)

NATRA—Soul & Education

• Continued from page 1

industry—an organization just formed called the Fraternity of Recording Executives headed by chairman Warren Lanier of Venture-Maverick Records.

With the emphasis this year on education, the NATRA convention is being billed under the theme "The Time Has Come. . . Let's Work Together." Shields promised, "We are not looking back, but casting our eyes to a future where the defensive posture of NATRA will change to one of a strong offensive thrust for the rights and dignity of all our members who serve in the two industries."

FORE is an organization of associate members of NATRA, whose main purpose is to train and increase the technical knowledge of its membership in the music industry. Lanier and the other officials also hope to bridge the gap and work to eliminate any and all existing problems between radio personnel and manufacturers' representatives and give NATRA a chance for full growth and development potential for its membership without worrying and working on the problems of associate membership. Other officials, besides Lanier, include Allan Orange, Sound Idea Records, vice-chairman; Carl Proctor, Columbia Records, secretary; Bo Frazier, Mercury-Blue Rock Records, treasurer; Dave Clark, Duke-Peacock Records, sergeant-at-arms. Board members are Buddy Scott, Starday-King Records; Matt Parson, Josie-Musicor Records; Juggy Murray, Sue Records; and Bunky Sheppard, Bunky Records.

Meetings of the two groups will be held concurrently on Thursday and Friday (see schedule). Saturday and Sunday are almost all NATRA meetings, with the election of NATRA officials slated for Saturday afternoon in the Lincoln Room. E. Rodney Jones, current president of NATRA, was rumored to be a strong favorite for reelection. Chuck Johnson, general manager of XEGM in San Diego, has also announced his candidacy for the position. Johnson, presently president of the San Diego chapter of the NAACP, has long been a force in elimination of discrimination in radio.

Two highlights of the annual NATRA convention will be the soul and gospel music shows. This year, the "Soul Together" awards festival will be held at Civic Center, Baltimore, Friday (15). The show coordinated by John Criner, national producer-director of NATRA shows, and Herbert Hotrod Hulbert of WIN in Baltimore, will feature Archie Bell and the Drells, Brook Benton, the Emotions, Stevie Wonder, Lea Roberts, Candi Staton, Clarence Carter, Johnny Adams, C and Shella, Ruby Andrew and the Persians. The "All Star Gospel Get Together" Sunday will be at Constitution Hall, Washington, and is being coordinated by Rev. Leon Johnson, national NATRA gospel music director, from WGOK, Mobile, and Sonny Boy Williamson, program director of WOL, Washington. Artists appearing include the Mighty Clouds of Joy, the Pilgrim Jubilees, Dorothy Norwood and the Norwood Singers, the Jackson Southernaires, Shirley Caesar and the Caesar singer, the Swanee Quintet, the Swan Silvertones, the Gospel Harmonettes, the Mighty Clouds of Harmony, the Robert Patterson Singers, the Mighty Gospel Giants, Bill Moss and the Celestials, the Brockington Ensemble, Rev. Cleophus Robinson, the Loving Sisters, Albertina Walker, and the Caravans, and the Brooklyn All Stars.

Here is a list of the NATRA and FORE events:

Thursday, August 14

Breakfast, Jefferson Room: 8:00-9:00 a.m., Ray Meaders, president, Great Lakes Regional Chapter, presiding.

Seminars, 9:00 a.m.-Noon: For Regular Members — Lincoln Room "Black Management Can

(Continued on page 30)

WCAR Plans Play Shift

DETROIT—WCAR, 50,000-watt station owned by H.Y. Levinson, is slated for a major programming revampment. Programming consultant Ken Draper is on the scene and rumors were flying last week that the station might go Top 40. Program director Bill Delzell refused to comment except to say that "we're going to wake up this sleeping giant." No target date for changes has been announced, but both the AM and WCAR-FM will be updated.

Goes Personality

INDIANOLA, Iowa—KBAB has altered its "Top 40" format into what music director Ron O'Brien refers to as a "personality Drake" format. Staff includes O'Brian, Dwight (Joey Jay) Herbert and Mike Lee.

WAY Bows New ID Jingles Firm

BUFFALO, N. Y. — WAY Radio Productions here has launched a new firm to specialize in radio station jingles and program consulting—A Capella Unlimited. Staff of the new division includes music director Steve Stevens, production director Ben Freedman, composer Will Ryan, promotion director Jay Richards. Demos will be ready shortly. Service is tailored for all formats.

PROGRESSIVE ROCK STATIONS

EDITOR'S NOTE: This is a list of the leading progressive rock radio stations in the nation, as recommended by Billboard.

WABX-FM, 3307 David Scott Bldg., Detroit, Mich. 48226. 313-961-8888. Manager John Detz. 24 hours, stereo. One minute spot $24 in prime time.

WNEW-FM, 230 Park Ave., New York, N. Y. 10017. 212-689-1600. General manager George Duncan, program director Nat Asch. 24 hours, stereo. One minute spot $35 in prime time. Rep: Metro Radio Sales.

KSAN-FM, 211 Sutter St., San Francisco, Calif. 94108. 415-986-2825. General manager Willis Duff, program director Stefan Ponek. 24 hours, stereo. One minute spot $20 in prime time. Rep: Metro Radio Sales.

KMYR-FM, 7200 W. Alameda Ave., Denver, Colo. 80226. 303-936-3495. General manager Craig Bowers, program director Randy Morrison. 24 hours, stereo. One minute spot is $14 in prime time.

KINK-FM, 1501 S. W. Jefferson St., Portland, Ore. 97201. 503-224-8620. Manager John David. 6 a.m.-1:30 a.m., stereo. One minute spot on a six-time basis in prime time is $7 per minute. Rep: Progressive Rock Media.

KZAP-FM, Elks Temple (13th Floor), Sacramento, Calif. 95814. 916-422-4684. General manager Edward Fitzgerald, music director Charlie Weiss. 24 hours, stereo. One minute spot is $8 in prime time. Rep: Progressive Rock Media.

KPRI-FM, 645 Ash St., San Diego, Calif. 92101. 714-239-1385. Station manager Jack Barnard, program director Ron Middag. 24 hours, stereo. One minute spot is $10 in prime time. Rep: Bernard Howard & Co.

KFH-FM, Suite 1025, Wichita Plaza Bldg., Wichita, Kan. 67202. 316-262-4491. General manager Thomas Bashaw, program director Dick Rippy, music director Robert St. John. 6-1 a.m. One minute spot on a three-time basis is $10 per spot 6-midnight.

WDAS-FM, WDAS Bldg., Belmont Avenue at Edgely Road, Philadelphia, Pa. 19131. 215-TR8-2000. Vice-president Hy Lit. 24 hours, stereo. One minute spot in prime time is $15.

WBCN-FM, 312 Stuart St., Boston, Mass. 02116. 617-482-6410. General manager R. R. Reipen, program director Sam Kooper. 24 hours, stereo. One minute spot in prime time is $20.

WHDH-FM, 50 Morrissey Blvd., Boston, Mass. 02125. 617-288-500. General manager Harold Clancy, program director Leo Egan. 24 hours, stereo. One minute spot in prime time is $30. Rep: Blair Radio.

WBRU-FM, Brown University, Providence, R. I. 02912. 401-863-2892. General manager James Schantz, program director Richard Burma. 7-2 a.m., stereo. One minute spot in prime time is $4. Rep: Progressive Rock Media.

KSHE-FM, 9434 Watson Rd., St. Louis, Mo. 63126. 314-842-1111. General manager Sheldon Grafman. 24 hours, stereo. One minute spot in prime time is $17. Rep: Gert Bunchez and Assoc.

WZMF-FM, Box 216, Menomonee Falls, Wis. 53051. 414-251-7070. Serves Milwaukee. General manager Ronald Amann, program director David Steffen. 24 hours, stereo. One minute spot on a five-time basis is $7 per spot in prime time.

Part-time progressive rock stations includes KNUS-FM, Dallas; WKNR-FM, Dallas; KYSM-FM, Mankato, Minn.; KCIC-FM, New York; WEBN-FM, Cincinnati.

JACK GALE, program director of WAYS in Charlotte, is having a little difficulty parking his gold Cadillac. Gale, right, received the car from Liberty/UA Records promotion man Mike Cloer, who bought it from a local junk yard and painted it himself. Total cost was about $40.

POWERFUL PAIR

The Uniques

'Toys Are Made For Children'

THE UNIQUES PAULA 324

SOLD OVER 100,000 IN TWO WEEKS

Ted Taylor

'It's Too Late'

TED TAYLOR RONN 34

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RADIO-TV MART

This column is published for people seeking positions as well as those seeking employees. Rates are $25.00 per one half inch (approx. 40 words). A box number will be used to protect the identity of the advertiser. Send copy along with payment

RADIO-TV JOB MART
Billboard
165 W. 46th St.
New York, N. Y. 10036

POSITIONS OPEN

NEEDED FOR SUMMER
Announcer available to travel with professional Christian musical radio or TV student ministrie.
Write:
VARIETY ATTRACTIONS, INC.
GEORGE MOFFATT
P.O. Box 374
Zanesville, Ohio

Note to all applicants: If you're sending resumes, tapes, and/or other material to a box number, please enclose a stamped envelope, with the address it to the proper radio station.

Experienced Salesman wanted to sell advertising for TV station in Northeastern U. S. Excellent salary, plus benefits. Call on national and local accounts. Write Box 2010, Billboard, 165 W. 46th St., New York, N. Y. 10036.

First Ticket personality needed immediately for morning drive slot WLEE, Box 8765, 6300 W. Broad St., Richmond, Virginia 23230. Send tape and resume to program director Lee Arbuckle.

We need an experienced morning personality. Talking, sophisticated, non-standard format with strong emphasis on music. Top salary and benefits. Tapes are available from Rod Wolf, WRTA, Altoona, Pa. All tapes returned. No calls, please.

There will be big middle-of-the-road developments in Toronto at Gulf Terminal Towers, Hamilton, Ont., Canada. Gulf Broadcasting has interested a better radio station with program director John Murphy. Broad and Lower Sherbrooke Streets—big Broadcasting are both the best.

KIMN seeks established Top 40 professional for afternoon drive show. Our personality is known to us, but larger market has not yet found him. Job is open now but not only now. Job will wait for the right man. Send tape and resume to general manager, KIMN, 1405 Curtis, Denver, 80205. Phone 303-292-5466. Not Colo. 80215. All tapes will be kept on hand for our consideration that develop in the future.

Looking for a man to work a noon-4 p.m. Top 40 shift. Prefer someone who is married to settle down and who is able to operate independently. Promotes in this market of about 200,000 people. Will consider a man from a smaller market, 50-70,000 people, who is ready for a big 30-hour more music station. Not Blend in personality. Tape and resume to Box 839, c/o Claude Hall, Billboard.

WUNI, a modern country music station, is searching for a sharp morning man. Top 10 market, top-rated station for a family man in a town that's great to live in. Pay is $130 and extra benefits include completely paid hospitalization, life insurance, pension, plus a profit-sharing plan, and a yearly bonus. We are shaping and finishing a news department and need a man who wants to share in the success of some of the best programming. For either of these two excellent positions, please contact program director Mike Malone, WUNI, Box 1000, Mobile, Alabama, Ala. 36604. Phone 205—438-4516.

MOR morning personality with personality plus wanted for station in one of the top 50 markets. Good pay, stability, etc. Contact Box C2, Claude Hall, Billboard.

Is your telephone a black plastic tomb, or a christmas tree? Do look-ing for a job in broadcasting that lives up to your talents, training, and we're top 40 heavy personality, or a top 40 boomer-type personality who will need to know what it's like to work for a station that is ready and a better chance to do just that can be offered. Roger Alan Jones, WYCL, York, S. C. 803; 684-2263.

WHMC, Progressive Rock AM station in Washington, D. C., seeking two professionals with first phones and good voices for afternoon drive slot. Call P.D. Barry Richards, Area Code (202) 968-8400, or write c/o WHMC, Radio, Gaithersburg, Md. 20760. Needed immediately!

WHERE HAVE THE PEOPLE with real personality, A1 pres? We do good pay, good hours, and unbelievable security. All pres must be 3rd endorsed, marine talent, energy, and personality. Write Box A.A., Claude Hall, Billboard.

Newmen needed. Two professionals who sound different, guys who can get the job done ; who can get the news and write it, and deliver it. Men who have something to say. Top 40 station in Southeast. Contact Mike Newman, WSGW, 7441 Second Blvd., Detroit 48202.

ELW'S, P.O. Box 876, Cedar Rapids, Iowa, seeks mid-morning personality for this growing station who can grow with us. Only a stable per-sonality need apply. Top pay and ap-peal. Salary depends on the experience you have. Air check and resume to program director John Lenz.

Immediate opening for "MOR" personality in top 100 market. Man with good voice, good personality, and may not be a professional announcer. Salary open. Blush, Air Check and resume to: Jim Blushman, Program Director, 899 Tax St., Wilmington, Del.

WBBQ AM/FM, Augusta, Ga., has once again called on Billboard for talent. Top pay, top ratings are waiting for the right man or woman who can sell. Call or write Harley Drew, P.O. Box 1443, Augusta, Ga. 30903. Phone 803-724-3711. Market young men on the way up.

Illinois; experienced, mature announcer with good voice, good personality, reference. Will. Write to Jack Hoffman, WCIL Box 6147, c/o Billboard Publ. Inc. 165 W. 46th St., New York, N.Y. 10036.

WZAM, Mobile, Ala., needs top-flight program director for modern country music format. Must be top in production and capable of rounding out a professional staff. Contact Ken Ferguson, station manager, P. O. Box 16517, Mobile, Ala.

Copywriter with proven production skill for top-rated station in Gulf Coast AM-FM. Send resume, tape, and air check to Jim Chumney, WMAH, 182 W. 46th St., New York, N. Y. 10036.

WFPA, Fort Payne, Ala., needs air personality with first phone. Sales experience helpful. Will be good in production and operation of Kustom Kuntrol board. Contact Ken Ferguson, station manager, P. O. Box 16517, Mobile, Ala. Send tape, resume and photo.

Most of the airchecks I've been receiving have been good, but the majority produced one tape and dropped in the same bag of differentiation possibilities. Sound of the personality, sound of the station, sound of the personality who's alive, vibrant, and knows how to use the tape recorder to say and write to sell what I want a man who wants a challenge. WHEN the Boss gets a 30,000-station, can offer the greatest challenge in the Southeast, I'll be ready. Meanwhile, if you think you've got what it takes, you've got the time and the talent, drop me a line. Top talent, top-flight name if it's in our cards—and cards not apply. But the person who can make it, can make it big and fast and presently is a top-rated station in a major market, should contact me. Dick Summer, WMAS, 118 Broadway, Boston, Mass. 02115.

To the black personality who wants to break into Top 40 radio. WHIZ Zanesville, Ohio, is looking for black personality. Excellent salary and benefits. Prefer a young design right out of college who wants to grow and improve themselves. Good votes and good sound are important. Send tape and resume to Jerry Sullivan, WHIZ, 216 Longron Road, McKeesport, Pa. 15135.

POSITIONS WANTED

Age 31, college grad, bright, witty, productive, seeking for station or job and work in the promotion department. Write to Box 1025, Station B, Ottawa 4, Canada.

Professional Progressive (adult) Rock underground personality. Knows music, production, and programming. First-class ticket. Good voice. Over a year's experience in San Francisco. Contact Box 2000, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Ambitious young announcer at large college station wishes to make the move into professional radio. Has performed in production, drama, and Pop-Top-10-Jazz-Folk-Classical-Flight Control (phone endorsed). Draft deferred. Write Box c9136, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Young college-experienced announcer looking for job as disk jockey or newsman. Will consider any experience in areas of production, sports, or sales. Draft deferred. Will be graduated in June. Will travel. Will relocate. Write Box c9160, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Modern country music program director and air personality available. Currently employed in Southwest. Proven track record. Can supply references. Will relocate for right situation. Prefer station with good and good profit future. Contact Claude Hall, Box A, Billboard Magazine.

Young, bright-sounding personality, 3rd phone, seeks job in Top 100 MOR station. Will relocate. Will do anything. Tight board—excellent production. No military obligations. Not endorsed. Contact Claude Hall, Billboard, Box C. 165 W. 46th St., New York, N. Y. 10036.

Announcer with three years' experience with MOR station seeks employment in Southwestern U.S. area. Prefer Southwestern U.S. area, but will consider available area, request. Prefer small market. Contact Sandy Gallagher, 2997 Angel Place, Jacksonville, Florida 32210, or call: (904) 771-2605.

Enthusiastic, creative D.J. seeks job with progressive station. Good profile years' experience in the Top 40. Must and will relocate. Metropolitan area, 300 years old. 3rd phone. Contact Jerry Lee, 1000 Ft. Worth Avenue, St. Louis, Missouri 63111. Phone: 301—896-5137 after 5 p.m. (EST).

My station has been sold. I don't want to move my family. I am a family man with a family. I have two owners 18-year vet, four years at present station, seeking top-40 or new program director. 25 years old, 3rd phone, married, 2 children, will do almost anything in radio, prefer modern country music station. Contact: Billboard, Box 8, c/o Claude Hall.

Personally interested in a station that is willing to pay a reasonable salary for a family man, manager who has been successful in setting up good sales promotion and informal. Experience is the Midwest, Ohio, Pennsylvania, Southwest Ohio, Indiana. Also, have been successful in community. Background in-cludes Top 40, MOR, and C&W. Prefer country. Write Box 2000, Public Affairs, Well-known in Nashville circles. Also experienced in production, dramatics, sales, promotion, news, and sports. Contact Box C, Billboard, c/o Claude Hall.

If there's someone in the Southwest who wants a sober, family-type country music guy for a reasonable price, I'll be available the first of June. Contact Box 2000, Billboard. All Force Air Veteran. Lots of broadcast experience—all but two in commercial radio. Contact Box 2000, Billboard, 165 W. 46th St., New York, N. Y. 10036. Nuba, Oklahoma. Presently doing 3 hours a week on Christian radio station, Alfred J. Lynch, M.C.U., USAF—417; 395-5297.

A real impressionists impressionist. Absolutely the best I've heard on the mike type but an impressive voice and personality. Seeking a job in Southwest or Southeastern Georgia. Operation manager, medium-market station. Contact Box 2000, Billboard. Only who never gets angry. Will travel. Reference available. Call: (319) 621-3032.

All aboard! This experienced first phone announcer/DJ/newsman is looking for a good station. Prefer Northeast, Pennsylvania, New Jersey, Connecticut station. Will relocate anywhere at right station. Good job opportunity. Contact Box c9161, Billboard, 165 W. 46th St., New York, N. Y. 10036.

An experienced first phone Announcer/DJ/Newsman seeks new opportunity. Prefer Southwest or Southeastern U.S. Will relocate for right offer. Write Box c9162, Billboard Publ., 165 W. 46th St., New York, N.Y.

Music Director, Desire Top 40, Progressive Rock or MOR position. B.S. Major in Film University. Interested graduate school in communications. Prefer Southwest or Southeast. Contact John Harris, 515—397-4705, or contact Claude Hall, Box 2000, Billboard Publ., 165 W. 46th St., N.Y., N.Y.

First ticket dedicated transmitter wish job maintenance. Will relocate anywhere. Minimum salary, $125.00 wk. Contact Box 2000 Billboard in Ft.Myers, Fla. (Not collect.)

20-year-old, clean-cut Negro disk jockey with exciting sound. Draft exempt, ready to relocate. Want a station with "fun and a ball" and will work for a reasonable salary. Contact Tyler Toledo. I will relocate to any market if the money is right. For resume and tape, write Box 2000, Billboard, 165 W. 46th St., New York, N.Y. 10036. Avalon Rd., Cleveland, Ohio 44120.

If your station can challenge my mind, I'll be glad to send you a tape and resume. Four years of Top 40 experience, including Top Single, Big Gold record, and proven up-tempo format. I have the desire to be the best and will. Call 309—797-3828.

Available immediately: Top-notch Top 40 station, 10 years' experience, production, sales, news, sports. Real strong on news and production, experienced in mobile news and sales. Seeking permanent home in good market. Prefer Northeast or Southeast. For tape and resume call (401) 683-0052.

Lock and Hogan, 1st phone, experienced in Top 40 radio, seeks job in Top 100 market with good station in excellent sales. Looking for small to medium market out West. Call or write after July 5, Karl Kane (505) 242-3000, Apartment 1, 1000 Ft. 13th, Albuquerque, N. M. 87106.

I want to move to Florida. Currently at No. 1-rated small to medium market station. Want production director, program director, or sales-promotion job in Florida. Top 40 experience. Will consider anything. Can fill any of the needs for a good station. Contact Box 2000, Billboard, 165 W. 46th St., New York, N. Y. 10036.

PRODUCTION 18 MY FORTE. I've also served as air personality and program director. Top 40 experience. Want to work in Florida. Have served 2 commercials film editor. Married, one child, reference. Draft exempt. Endorsed. Presently employed. Will relocate for a change either on the air or off. Prefer Top 40 station in medium to large market. Contact Box D, Claude Hall, Billboard.

I really love country music and want to do what I do best in life. I've done Top 40, MOR, and I'm personally interested in Christian-oriented KASI, in Newcastle, Wyo. Want to relocate there. If you think you could use a manager and personality with a third endorsed and 10 years of broadcasting, please call Tony Cecil at 307—746-4411 or write Box 1000 Newcastle, Wyo. 82701. If you think you don't need a manager for your station, I can do that too.

CONTEMPORARY FLORIDIAN: I'm a contemporary Christian with a music and enjoy my work. $10,000 a year plus. Seeking station director who is into his work. Phone 813-896-1056 after 5 p.m.

Nine-year professional in Top 40 format seeks position. Have performed in heavy personality environment as well as commercial work. 34 yrs. old, married, one child, excellent health, reference available. Box B, Claude Hall, Billboard.

Serious-minded announcer, college grad, in music, 3rd with endorsed, 1st phone, 3 years experience, seeks job in Southwest. Will consider station in med. large market. Prefer late evening, but will consider other zones, etc. to Box 0138, Billboard Publ. Inc., 165 West 46th St. New York, N. Y. 10036.

A native Westerner, now at a strong powerhouse in a major East Coast market, seeks a Top 40 station. Prefer if you have a station that doesn't want a versatile pro with a country, 'Top 40' and 'Big Band' background, years experience and P.D. ability. Sales, sports, news, production, are potential and opportunity. Write Programmer, Box 1000, 165 West 46th St., New York, N. Y. 10036.

Experienced P.D. & MOR Announ-cer, with creative production and diver-sified programming, seeks position. Pa., N.J., or Del. Available Sept. 1. Contact Box 1000, Billboard, 165 W. 46th St., San Francisco, Calif. 94340.

Jim Martinson, former president and general manager of WCOP, in Chicago, is now with Mutual. After taking WCOP from a $60,000-a-year station to a $1,000,000-a-year property and making it the most profitable item, that is exactly what happened. Jim is looking for a new his own manager. So, now I'm available. I'm a 3-time winner, 10 years in a top 50 market, but prefer the job as an overall manager. By the way, rating at WCOP under my supervision went from 4 to 1 in 14 months. Call Jim Martinson, 312—Tuscany 1-9000, Chicago, Ill. 60611.

Boston and Vicinity, No. 1 in small market Top 40. Seek to relocate in Boston. Jeff Douglas (617) 354-7130.

California, Hawaii and like that? Experienced in MOR, Rock (pers. & Pseudo), Production, Sales, Production bringer documented sales, currently holding down 2nd, ex-professional 1 year, 3rd phone, 3 years experience, 2 years Chief of radio station, 1 year Program Dir. Box 0150, c/o Billboard Pub. 165 W. 46th St., N.Y., N.Y.

Young, creative, ambitious personality, experienced in Top 40, Copywriting, News and Sports Coverage and Production seeks job in Calif., Pa. Will travel, get resume of Chief Announcer, Box 1000, Billboard Publ. 165 W. 46th St., New York, N.Y. 10036.

Age 31, married, 3rd phone, 3 years experience, seeks job in Southwest, Southeast or Central U.S. Will relocate for right station. Contact Box 2000, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Am I a freak? First phone; UCLA grad, 22 years old; medium to large market experience; Top 40 and MOR; 3 years experience. Contact Box 1000, Billboard, 165 West 46th St., New York, N. Y. 10036.

California, Hawaii and like that? Experienced in MOR, Rock (pers. & Pseudo), Production, Sales, Production bringer documented sales, currently holding down 2nd, ex-professional 1 year, 3rd phone, 3 years experience, 2 years Chief of radio station, 1 year Program Dir. Box 0150, c/o Billboard Pub. 165 W. 46th St., N.Y., N.Y.

Young, creative, ambitious personality, experienced in Top 40, Copywriting, News and Sports Coverage and Production seeks job in Calif., Pa. Will travel, get resume of Chief Announcer, Box 1000, Billboard Publ. 165 W. 46th St., New York, N.Y. 10036.

Age 31, married, 3rd phone, 3 years experience, seeks job in Southwest, Southeast or Central U.S. Will relocate for right station. Contact Box 2000, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Vox Jox

Continued from page 25

Got a call from **Matty Singer**, Philadelphia merchandising executive (no how I steal terms, **Bill Gallagher**!), and Matty brought up the best promotion idea yet although the majority of the promotion goes to one single, . . . **Jerry Butler** has left WIXZ in Pittsburgh to join WCFL in Chicago . . . KRCB sales manager **C. J. Jones Jr.** has also been named operations manager of the Council Bluffs, Iowa, station and sports director-commentator **Walt Gibbs** has been promoted to program director.

* * *

WGMA, country music station, has moved to new quarters in the Federal Building, Hollywood, Fla. New mailing address is WGMA, P. O. Drawer WCMS, Hollywood, Fla. 33023, and the phone is 305—961-6200. . . . Speaking of phone numbers, one exciting mystery number of the month is something secret. Keep it close glory in your life; here's what you gotta do: Call the San Francisco mobile operator and tell her you want JL 3-6780. Boy, are you going to be surprised! And so's another gentleman whose name is banned from the column this week.

Robert D. (Bob) Jones has been named program director at WRMC, Raleigh, N. C.; he'd been at WKIX, also in Raleigh. . . . The Beacon at WCOG in Greensboro, N. C., includes **Johnny Holiday, Scott Sterling, Jerry Hall, Bob Dayton, and Charlie Russell.** The Top 40 station leads all the way, starting with a 5:30 a.m. morning and going to a 49 between 7-midnight, according to the April /May Pulse. . . . **Skip Coy** has departed KROF in Abbeville, La., to join KYNO, Fresno, Calif. **Ron Tomplins,** formerly of KVOL in Lafayette, La., has joined KROF. KROF program director **Jack Neuhoff** needs more Days he gets on Atlantic or Bandish product. P. O. Box 610, Zip is 70510.

* * *

Mark Goodson and **Joshua Brooks** are now doing a progressive rock show on WHFS-FM, Bethesda, Md. stereo station. Show is two hours weekdays and 6-10 p.m. Saturday. Goodson and Todd and Duke Savage are now at WIBG, Philadelphia; they'd been at WMID, Atlantic City. New WMID additions include **Bill Ross** from WAIR, Winston-Salem, and **Mark Allen** from WCMC, Wildwood, N.J. . . . Just got a great idea: It's this. Major stations should contact a local small market station and send them a Top 40

(Continued on page 41)

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*From Billboard August 9, 1969.

Programming Aids

Programming guidelines from key, pacesetting radio stations, including Best Picks, Best Leftfield Picks, Biggest Happenings, and Biggest Leftfield Happenings.

HOT 100

Wilmington, Del. (WAMS Radio)
Jay Brooks, Music Director, Personality
BP: "More Over" Steppenwolf, Dunhill. BLFP: "Walk Behind Those Eyes" Mindspread, RCA. BB: "Put a Little Love" Jackie DeShannon, Liberty. BLFB: "In a Moment" Intrigue, Yew.

Albany, N. Y. (WSUA)
Keith Moon, Music Director, Personality
BP: "Easy Too Be Hard," Three Dog Night, Dunhill. BLFP: "Midnight Cowboy, Bar-Kays, Yob. BH: "Monkey Tonk Woman," Rolling Stones, London. BLFB: "Living In The USA," Wilmer Alexander & Dozier.

Culver City, Calif. (KRNB)
Gene McArtor, Program Director
BP: "Hey Fun In the Summertime," Sly & The Family Stone, Epic. BLFP: "Walk On By," We Five, A&M. BH: "Along Came Jones," Ray Stevens, Monument. BLFB: "A Boy Named Sue," Johnny Cash, Columbia.

De Kalb, Ill. (WLBK), Jerry Holoss, Music Director, Personality
BP: "Baby I Love You," Andy Kim, Steed. BLFP: "Yesterday When I Was Young," Roy Clark, Dot. BH: "Green River," Creedence Clearwater Revival, Fantasy. BLFB: "Abergavenny," Shannon, Hanger.

Denver, Colo. (KTLK Radio AM)
Jeff Starr, Music Director
BP: "Book Of Love" Jefferson Lee, Original Sound. BLFP: "Light Up the Shadows," Tony Joe White, Monument. BH: "Baby," The Joneses, MGM.

Hazelhurst, Ga. (WVOH), Bruce Comer, Music Director, Personality
BP: "Green River," Creedence Clearwater Revival, Fantasy. BLFP: "Rain," Joe Feliciano, RCA. BH: "What Does It Take," Jr. Walker and the All Stars, Soul. BLFB: "Middle & Ends," Dionne Warwick, Scepter.

Houston, Tex. (KIKK)
Ken Kramer, Music Director
BP: "A Boy Named Sue," Johnny Cash, Columbia. BLFP: "No One Is Lying To Hurt You," Neon Philharmonic, Tower. BH: "Hey Fun In Your Summer," Tony Joe White, Capitol. BLFB: "Monkeys Expert," Crosby, Stills & Nash, Atlantic.

Jackson, Miss. (WRBC)
Don (Allen) Gilmartine,
Program/Music Director, Personality
BP: "Monkey Tonk Woman," Rolling Stones, London. BLFP: "Birthday," Unprepared Jamboree, Intrepid. BH: "A Boy Named Sue," Johnny Cash. Columbia. BLFB: "Get Together Better," Maria Cole, Dunhill.

Lincoln, Ill. (WLON)
Wayne Howard, Music Director
BP: "Goo Goo Barabajagal," Donovan with the Jeff Beck Group, Epic. BLFP: "Maria," Kitt Gorr, Flying Dutchman. BH: "Green River," Creedence Clearwater Revival, Fantasy. BLFB: "Where Is On Me," Jerry Lee Lewis, Double Diamond.

Middletown, N. Y. (Weil)
Larry Berger, Music Director
BP: "Hey, Fun Time, Crow. BLFP: "It Mek," Desmond Dekkar, UNI. BH: "A Boy Named Sue," Johnny Cash, Columbia. BLFB: "Nutty Giddy," Gladys Knight and the Pips, Soul.

Milwaukee, Wis. (WOKY)
George Wilson, Program Director
BP: "Everything Talkin' Nilson, Liberty Movie LP. BLFP: "Are You Sincere," Gene Kennedy, Intrepid. BH: "Give Peace a Chance," Plastic Ono Band, Apple. BLFB: "Sing It Altogether," Tygers, Jamie.

Orangeburg, S. C. (WORG)
Ted Bell, Music Director
BP: "That's the Way Love Is," Marvin Gaye, Tamla. BLFP: "Frozen Sunshine," Rick McClellan, Renwood. BH: "Honky Tonk Women," Rolling Stones, London. BLFB: "Whoever Is On Me," Brenton Wood, Double Shot.

Pittsfield, Mass. (WBEC)
Paul Delaney, Music Director
BP: "Share Your Love," Aretha Franklin, Atlantic. BLFP: "Smallest Astronaut," Berry Winslow, Laurie. BH: "2525," Zager and Evans, RCA. BLFB: "Moonlight," Via Venus, Buddah.

Roanoke Rapids, N. C. (WSMY)
Tommy White, Music Director
BP: "Hot Fun in the Summertime," Sly and the Family Stone. BLFP: "You Can't Always Get What You Want," Rolling Stones. BH: "Lay Lady Lay," Bob Dylan. BLFB: "A Boy Named Sue," Johnny Cash.

COUNTRY

Ashland, Ky., & Huntington, W. Va. (WTCR), Mike Todd,
Program Director, Personality
BP: "Moffitt Oklahoma," Charlie Walker, Epic. BLFP: "It's Just a Matter of Making Up My Mind," Mickey Gilley, Playboy. BH: "Bridge Over Troubled Water," Johnny Cash, Columbia. BLFB: "Three Dollar Hands of Mine," Mel Tillis, Kapp.

Burbank, Calif. (KBBQ)
Cecky Kingsley, Personality
BP: "Muddy Mississippi," Bobby Goldsboro, UA. BLFP: "Begin Homes and Gardens," Bobby Russell, Ell. BH: "A Boy Named Sue," Johnny Cash, Columbia.

Chester, Pa. (WEEZ), Bob White,
Music Director, Personality
BP: "The Deal," Dick Miles, Capitol. BLFP: "I Love You Because," Carl Smith, Columbia. BH: "A Boy Named Sue," Johnny Cash, Columbia. BLFB: "That's Your Hang Up," Johnny Carver, Imperial.

Cincinnati, Ohio (WUBE)
Bob Tiffin, Music Director
BP: "Only Yesterday," Ernest Tubb, Decca. BLFP: "Brownsville Lumberyard," Merrill Dudley, Starbound. BH: "A Boy Named Sue," Johnny Cash, Columbia. BLFB: "Revitalization Party," Jerry Lee Lewis, Sun.

Eau Gallie, Fla. (WTAI), Lee Arnold,
Music Director, Personality
BP: "Easy to Be Hard," 3 Dog Night, Dunhill. BLFP: "Magazine Lady," Stephen Stills, Epic. Crosby and Willie Murphy, Elektra. BH: "Get Together," Youngbloods, RCA. BLFB: "Marie," Kesh Express," Crosby, Stills and Nash, Atlantic.

El Paso, Tex. (KHEY), Cherlie Russell,
Music Director, Personality
BP: "Green River Creek Line," Bobby Goldsboro, UA. BLFP: "Better Homes and Gardens," Bobby Russell, Ell. BH: "Boy Named Sue," Johnny Cash, Columbia. BLFB: "Middle Age Crisis," Lincoln, Hickory.

Flint, Mich. (WKMF), Jim Hooper,
Program/Music Director, Personality
BP: "My Ole Kentucky Home," Johnny Bush, Stop. BLFP: "Rocking a Memory," Ray Stevens, Monument. BH: "A Boy Named Sue," Johnny Cash, Columbia. BLFB: "Who Am I," Red Sovine, Starday.

Gallatin, Tenn. (WHIN), Benny Williams,
Program Director, Personality
BP: "Homecoming," Tom J. Hall, Mercury. BLFP: "Ruby, Please Bring Your Love to Town," Ben Colder, MGM. BH: "Working Man Blues," Merle Haggard, Capitol. BLFB: "Blow Smoke on a Rainpatch," Billy Joe Burnette, K-ARK.

Kansas City, Kan. (KCKN)
Ted Cramer, Program Director
BP: "House of Blue Lights," Earl Scruggs Revue, Columbia. BLFP: "Green Green Grass of Home," Tom Jones. "Boy Named Sue," Johnny Cash. Columbia. BH: "Green Green Grass of Better Homes and Gardens," Bobby Russell, Ell.

Kansas City, Kan. (KCKN)
Ted Cramer, Program Director
BP: "Easy Lovin' Man," Glenn Barber, Hickory. BLFP: "Goodnight Darlin'," Jerry Lee Lewis, Imperial. BH: "Boy Named Sue," Johnny Cash, Columbia #1 in 2 weeks. BLFB: "Lonesome Serenade and Sassy," Jerry Smith AR.

Kimball, Neb. (KIMB)
Mel Meyer, Music Director
BP: "Listen to a Heart," J. Greene, Decca. BLFP: "Baby, Don't Take Your Love Away," Ray Price, Columbia. BH: "Green Green Grass of Home," Charlie Rich. BLFB: "Papa Says," Joe and Rita, Wash.

Phoenix, Ariz. (KTUF)
Bil Proctor, Music Director
BP: "Tell Dark Stranger," Buck Owens, Capitol. BLFP: "I'm on the Road to Memphis," Charlie Rich, Epic. "Proud Mary," A. A. Jener Chart. BH:BLFB: "Along Came Jones," Ray Stevens, Monument.

Phoenix, Ariz. (KBS), Bob Pond,
Program/Music Director, Personality
BP: "I Love You Because," Carl Smith, Columbia. BLFP: "Saturday Night in Nashville," Jerry Inbers, Wyldwood. BH: "Yesterday When I Was Young," Roy Clark, Dot. BLFB: "Mac-Arthur Park," Waylon Jennings, RCA.

Ventura, Calif. (KUDU)
Larry Dominick, Program Director
BP: "My Cup Runneth Over," Johnny Bush, Stop. BLFP: "Blue Collar Job," Darrell Statler, Bell. BH: "Boy Named Sue," Johnny Cash, Columbia. BLFB: "Wicked Columbia," Tompall and the Glaser Brothers.

RHYTHM AND BLUES

Columbus, Ga. (WOKS)
Creative Radio Group
BP: "Oh What a Night," Dells, Cadet. BLFP: "Ain't Nothing," Isaac Hayes, Enterprise. BH: "Yur Good Thing," Lou Rawls, Cap. BLFB: "Find Em, Fool Em, Leave Em," Fantasy.

Memphis, Tenn. (WDIA), Bill Thomas
BP: "Fun," Sly and the Family Stone, Epic. BLFP: "Rain," Joe Feliciano, RCA. Howard Tate, Turntable. BH: "Choice of Colors," Impressions, Curtom. BLFB: "I'm Got a Feeling," Ollie and Nightingales, Stax.

Welch, W. Va. (WOVE)
Arnold Church, Music Director
BP: "Rain," Joe Feliciano, Lou Rawls, Capitol. BLFP: "Kind Woman," Percy Sledge, Atlantic. BH: "So I Love You Sometimes, You. BLFB: "Whoever Is On Me," Brenton Wood, Double Shot.

COLLEGE

Brooklyn, N. Y. (WBCR)
Lenny Brenstein, Music Director
BP: "Rain," Joe Feliciano, RCA. BLFP: "Thinking of Mary," New York Rock Ensemble, Columbia. BH: "Green Green Grass of Home," Charlie Rich, Clesswter Revival, Fantasy. BLFB: "Blue Bayou," Linda Ronstadt and the All Night News Boys, Pulse.

HIP

Melbourne, Victoria (3DB)
Rex. Bann, Music Director
BP: "Listen to a Heart" The Monkees, RCA. BLFP: "It Mek," Desmond Dekker, UNI. BH: "Green Green Grass of Home," CBS. BLFB: "Saved by the Bell," Robin Gibb, Polydor.

OTHER PICKS

HOT 100—Jerry Rogers, Savannah, Ga., WSGA, BP: "Journey to the Moon," Genesis, Buddah. ... Portland, Ore., KGW, BP: "Don't Mess With Mother Nature," Young-Holt Unlimited. ... Portland, Ore., KPOJ, BP: "Don't Mess With Mother Nature," Young-Holt Unlimited. ... Portland, Ore., KPOJ, BP: "Don't Mess With Mother Nature," Young-Holt Unlimited. ... Charlottesville, Tenn., WDXN, BP: "A Boy Named Sue," Johnny Cash. ... Joy Cooper, Valdese Morganton, WSVM, BP: "True Grit," Glen Campbell, Capitol. ... Jack Perrell, Marshall, Mich., WOMT, BP: "Commotion/Green River," Creedence Clearwater Revival, Fantasy. ... Jerry Martin, San Luis Obispo, Calif., KATY, BP: "Pickin' Up the Pieces," Poco, Epic. ... Rick Shoten, Pittston, Pa., WPTS, BP: "The Bump," Tyrone Chestnut, Intrepid. ... Paul Gambaccini, Hanover, N. H., WDCR, BP: "Easy to Be Hard," Three Dog Night, Dunhill. ... Bob Pusman, Syracuse, N.Y., WOLF, BP: "Green Green Grass Find Another Love," Sermon, Thunderbird.

NATRA—Soul & Education

Continued from page 26

It Succeed"—For FORE Members—Crystal Room "Introduction, Guidelines, etc."

Luncheon Noon-1:30 p.m., ABC Records, Jefferson Room 8: Larry McKinley, president Gulf Coast Regional Chapter, presiding. Invocation: Bishop Samuel Kelsey, Temple Church of God and Christ. Speaker: Arthur A. Fletcher, asst. sec'y for Wage and Labor Standards, U. S. Dept. of Labor.

Seminars, 2:00-5:00 p.m.—For Regular Members — Lincoln Room "F.C.C. Rules and Changes." For FORE Members —Crystal Room "Effective Company and Distributor Level."

Cocktail Reception, 7:00-8:00 p.m. Chess Records—Terrace Level. Everett Dunlap, president, Norfolk-Richmond-Virginia Chapter, presiding.

Dinner 8:00-9:30 p.m., Decca Records, International Ballroom East—Alvin Dixon, president, Southern Regional Chapter, presiding. Invocation: Rev. Cecil Mills, Caanan Baptist Church, Washington, D.C. Speaker: Walter E. Washington, Mayor of Washington, D. C.

Friday, August 15

Breakfast, Jefferson Room — 8:00-9:00 a.m., Motown, Ervin Hester, president, Southeast Regional Chapter, presiding.

Seminars, 9:00-12 noon. For Regular Members — Lincoln Room "Unions, Good or Bad for Black DJ's"—For FORE Members—Crystal Room "Sales —Company and Distributor Level"

Luncheon Noon-1:30 p.m., Atlantic Records—Jefferson Room James Rowe, president, Atlanta Regional Chapter, presiding. Invocation: Captain Thomas V. Parham, Chaplain, U. S. Navy. Speaker: Clifford L. Alexander Jr., Commissioner, Equal Employment Opportunity Commission.

Seminars, 2:00-5:00 p.m.—For Regular Members — Lincoln Room "Community Action Programs and Citizens Rights"—For FORE Members—Crystal Room "Production and Publishing—Distributor Operations and Trade Relations."

Cocktail Reception, 7:00-8:00 p.m., Liberty Records, Terrace Level—Jackie Gober, president, Western State Regional Chapter, presiding.

Dinner 8:00-9:30 p.m.—International Ballroom East, Capitol Records, Tommy Jim Kelley, vice-president, Capitol Regional, presiding. Invocation: Rev. Levi Miller, Unity Methodist Church, Baltimore, Md. Speaker: James Farmer, U. S. Dept. of Health, Education and Welfare.

Theater Cocktails 10:30 p.m., International Ballroom West—Juhlee-Jude.

Saturday, August 16

9:00-12 Noon — Combined Meeting of Regular and Associate Members—Ballroom East Speaker: Stanley Gortikov, president, Capitol Industries "Can NATRA Meet the Challenge of the Future?"

Luncheon Noon—1:30 p.m., Invictus Records—Jefferson Room William Bright Brown, president, presiding. Invocation: Rev. Harold Carter, New Shiloh Baptist Church, Baltimore, Md. Remarks: Petey Green, host of "Where It's At" WETA-TV. Speaker: Rev. Jesse H. Jackson, Operation Breadbasket.

Product Demonstrations and Discussions, 2:00-5:00 p.m., Rooms Military, Hemisphere, Thoroughbred.

Cocktail Reception, 7:00-8:00 p.m., Stax Records — International Ballroom East — Tracy Collins, president, Sunshine State Regional, presiding.

Dinner 8:00 p.m., Fourth Annual NATRA Awards Dinner, Gamble & Huff, International Ballroom East — Invocation: Rev. Vernon Dobson, Union Baptist Church, Baltimore, Md. **Awards Reception Stax, Decca, RCA — International Ballroom West.**

Sunday, August 17

Luncheon Noon-1:30 p.m., Columbia Records — Jefferson Room. President's Installation Luncheon Lucky Cordell, president, Midwest Regional Chapter, presiding. Invocation: Most Rev. Joseph L. Bernadine, General Secretary, United States Catholic Conference & the National Conference of Catholic Bishops. Speaker: William H. Brown II, chairman, Equal Employment Opportunity Commission.

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The New Pop Country-Western
Writer-Singer

Gene Stabile

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THE PLASTIC COW/"THE PLASTIC COW GOES MOOOOOOOg"/DOT DLP 25961
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tower

'Country Is Where It's At!'

• Continued from page 26

immediately discernible on the air.

Trade publications like Billboard have been of inestimable value over the years. Not much for the charts, but for the news of what is happening at the inception stages of the product. Who's doing what and why. What are the trends? Who is on the horizon? What is happening in the industry? Reading between the lines has always helped make the lines for me.

The beauty of country music is that it has always told it "like it is." This concept has apparently attracted interest from other fields and has seen the airing of country music product on "Top 40," middle-of-the road and so-called good music stations. Its basic honesty and inherent reflection has merged with current themes of our times. When other stations play our music, they offer good sampling for potential listeners to our sound—for if they like it and want more of it, the full-time country station must become the beneficiary.

In the beginning days, we were playing an hourly song of faith around the clock. We have abandoned this thinking and restrict it now to only Sunday play. We were also playing a heavier proportionate of bluegrass . . . in fact, had it in our sound hour. We have retreated from this thinking and eliminated it from the sound hour, but still dip in from time to time.

I mentioned earlier "professional air personalities." You cannot leave the subject of music without this indispensable adjunct. No matter how well you think you select the music, it is up to the person on the air to serve it up for the listener. You can have the finest basic product in the world, but what good would it be if it found difficulty in gaining distribution? Our air personalities are attuned to the fact that they are air salesmen. They are selling the wares that our station has to offer. And everything that comes out through that receiver must be considered as wares. We are selling our listeners on the idea of staying with us and responding to the various things that we request them to do—from supporting our advertisers to helping themselves with the various community projects that we endorse plus the promotions that we continually run.

Our air personalities are mature radio people. Each one has been in the broadcasting field for a number of years and most of them have had prior experience with country music. The management attempts to provide an element of security in a comparatively insecure field. We treat them like human beings and do not panic with the vagaries of ratings. They sense the fact that there is an adult relationship and respond accordingly—both on the air and off. Even in the preparation of local commercials, this thinking permeates their activity. So the production work (which eventually finds its way on the air) is also treated in the same vein.

We are proud of the amount of national and regional accounts that we can tally on the air. Invariably, the commercial content emanating from this source is of good caliber and complements the overall sound. We were not an initial booming success when we took the country route. Our growth was slow and over the years we have displayed consistency in the ratings. In the last Pulse (100-mile radius survey area, January-March 1969), KRAK showed more total adults in the average four-day parts than the next three stations combined. We double the weekly cume of the next ranked property. KRAK has more men in the 25-49 age group in cume audience estimates for a.m. and p.m. drive than all five other major stations reported. We have twice as many women in the daytime block as No. 2 and more than the next two stations combined.

To our knowledge, no other station penetrates its market to this degree with the classic exception of WCCO, of course.

I'm told that we have no competition. Again, I say: "We are competing against every other adult-oriented radio station for audience and the advertising dollar. Competition is keen, especially since so many stations are gunning for us. KRAK is the only Sacramento radio station to have ever shown up in San Francisco rating books (a market some 90 miles away and with other country music signals going in).

Those who sample us like what they hear and they respond . . . it's as simple and basic as all that.

What is it listeners hear? Overall, it's an amalgam of music, news, promotions, public service features and commercials packaged in a palatable form by professional air personalities.

Of the ingredients just cited, the music is the standard bearer. The workhorse. The modus operandi. Lose sight of this and you lose sight of the race and where it's at.

The producers of country music today are obviously paying much more attention to sound and balance, the selection of material and the arrangements. Total output is increasing. Competition for attention on those stations that play from a list is keen.

Speaking of sound, I would like to "sound off" on those people responsible for soliciting airplay for their particular product. By and large, they fall into the bag of errand boys and telephone checker-uppers. Comments (written or oral) that "it looks like a goodie and hope you can give it a spin" are so meaningless. If they hear the label Promotion Manager, let them promote. The mails are adequate harbingers of product. Why can't the promotion people bring ideas? Contests, promotions, tie-ins . . . this is the stuff of which professionals are molded. Thank God I can afford to buy my own lunch or cocktail—I want ideas! How can the product be cross-promoted? Big generating oil ideas is what helps sell records and I thought that that was the nature of their business. I must admit, however, that every time I have proposed an idea that required promotional assistance from their end, they have invariably followed it through. These promotions have been most successful for all parties concerned.

Another ingredient in our sound is the news. We now have greater flexibility and control over our news content, emphasizing more local and regional news. KRAK has always been involved with community service projects and has worked closely with various agencies within the community.

Closely allied to this is behind the scenes involvement of all of our staff. We have people working with the Big Brothers, Chamber of Commerce, Lions, Symphony League, Ad Club, Sales Executive Club, Public Relations Round Table, teach at local colleges and act and another on Sunday. Each of these specials is built around a theme. They range from an hour to two hours or longer. "What we do is build a program and then worry about time later." One special the station played recently was devoted entirely to Elvis Presley records—all weekend starting at 6 p.m. Friday.

"Anything that's going to stimulate this town, we're going to do," Summer said.

The station is playing oldies, Top 40 hits, progressive rock, and even novelty tunes . . . all carefully blended. The emphasis is on personality of the air staff. And the biggest problem the station has is in finding the right caliber of deejays to handle the programming. Too many deejays today are only time and temperature deejays, said Summer.

WMEX Turning on Via Live Programs

BOSTON—Billing itself as "The Human Thing," WMEX here is driving to stir up some excitement in the market with a series of radio specials and a series of live broadcasts. Dick Summer, consultant to the station, said that a live hour broadcast at 9 p.m. Sunday (3) in the Unicorn nightclub drew a capacity-plus audience (3,000 were turned away) to hear the Orpheus. How many listened on the air is not known, but Summer feels this type of show is creating a lot of talk with young adults and teens. He'd originally planned to do one of these shows a month, but will probably do them more often. A couple of stations in other cities have already asked if they could obtain feeds of the broadcasts.

As for the specials, WMEX is featuring one each Saturday in semi-professional theatrical groups. We're known and we can "move mountains" when we have to.

We use very few canned public service announcements. Instead, we create our own based upon the facts provided to us. It reads the way that we want the copy to read and helps provide a closer identity with the station.

Creatively speaking, we don't take a back seat to anyone.

Vox Jox

• Continued from page 28

singles they get and can't play. The small market station, which cannot afford to buy records and doesn't get serviced by record companies, would then try out the records, reporting back to the major market station those that get the best rev-" rom airplay. Cost of this operation of swapping records for information would be cheap and beneficial everybody.

* * *

Al Fraser has shifted from WICE in Providence to WAAB, Worcester, Mass. . . . **John Edwards** is leaving WITY in Danville, Ill., but not for another job. The army. Two years. . . . **Mike Post** has joined **Andy Williams'** Barnaby Productions as music director of his the NBC-TV weekly series. . . . **Jerry Williams**, program director of KDON in Salinas, Calif., is leaving to join KXOA, Sacramento, and will do the noon-4 p.m. slot. Morning man **Jerry Lang** has been named program director of KDON and **Gary Culver** will leave the night shift to become 9-noon personality and music director. KUDU's **Johnny Clark** and **Bruce Bradley** are the new KDON members.

MUSIC DIRECTOR CHUCK BRINKMAN, center, accepts a plaque for breaking "Gimme Gimme Good Lovin'" by the Crazy Elephant from Oscar Fields, right, national promotion director for Bell Records. Howard O'Donnel, promotion man for Seaway Distributors, toured the Pittsburgh station with Fields.

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Billboard SPECIAL SURVEY For Week Ending 8/16/69

BEST SELLING

Billboard Rhythm & Blues Singles

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

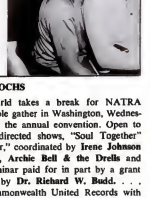
This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	2	CHOICE OF COLORS Impressions, Curtom 1943 (Camed, BMI)	8
2	1	MOTHER POPCORN James Brown, King 6245 (Dynatone, BMI)	9
3	9	SHARE YOUR LOVE WITH ME Aretha Franklin, Atlanta 2650 (Don, BMI)	3
4	24	NITTY GRITTY Gladys Knight & the Pips, Soul 35063 (Gallico, BMI)	4
5	21	YOUR GOOD THING (Is About to End) . . . Lou Rawls, Capitol 2550 (Rast, BMI)	4
6	5	WHAT DOES IT TAKE TO WIN YOUR LOVE Jr. Walker & the All Stars, Soul 35062 (Jobete, BMI)	12
7	7	DOGGONE RIGHT Smokey Robinson & the Miracles, Tamla 54183 (Jobete, BMI)	8
8	4	MY CHERIE AMOUR Stevie Wonder, Tamla 54181 (Jobete, BMI)	10
9	3	MOODY WOMAN Jerry Butler, Mercury 72929 (Gold Forever/Purabet, BMI)	11
10	10	NOBODY BUT YOU BABE Clarence Reid, Alston 4574 (Sharlyn, BMI)	7
11	12	NOTHING CAN TAKE THE PLACE OF YOU Brook Benton, Cotillion 44024 (Su-Ma, BMI)	6
12	6	COLOR HIM FATHER Winstons, Metromedia 117 (Holly Bee, BMI)	11
13	25	LET'S GET TOGETHER William Bell, Stax 0046 (East/Memphis, BMI)	5
14	19	I'VE LOST EVERYTHING I'VE EVER LOVED David Ruffin, Motown 1149 (Jobete, BMI)	5
15	18	I DO Moments, Stang 5005 (Gambi, BMI)	5
16	8	RECONSIDER ME Johnny Adams, SSS International 770 (Singleton, BMI)	9
17	22	TILL YOU GET ENOUGH Watts 103rd Street Rhythm Band, Warner Bros./Seven Arts 7298 (Wright Gerald/Tamerlane, BMI)	4
18	35	LET ME BE THE MAN MY DADDY WAS Chi-Lites, Brunswick 75541 (Dakar/BBC, BMI)	4
19	20	YOU MADE A BELIEVER (Out of Me) . . . Ruby Andrews, Zodiac 1013 (Wirlz, BMI)	10
20	31	EASE BACK Meters, Josie 1008 (Marsaint, BMI)	5
21	17	LOVE IS BLUE (I Can Sing a Rainbow) Dells, Cadet 5641 (Crimo/Mark VII, ASCAP)	12
22	13	GIRL, YOU'RE TOO YOUNG Archie Bell & the Drells, Atlantic 2644 (World War Three, BMI)	8
23	15	ONE NIGHT AFFAIR O'Jays, Neptune 12 (Gold Forever, BMI)	7
24	23	ABRAHAM, MARTIN & JOHN Smokey Robinson & the Miracles, Tamla 54184 (Rozniyow, BMI)	6
25	34	THE FEELING IS RIGHT Clarence Carter, Atlantic 2648 (Fame, BMI)	7
26	27	WHILE YOU'RE OUT LOOKING FOR SUGAR Honey Cone, Hot Wax 0901 (Gold Forever, BMI)	7
27	26	I'D RATHER BE AN OLD MAN'S SWEETHEART Candi Staton, Fame 1456 (Fame, BMI)	10
28	—	UH, UH OOY THAT'S A NO NO Candice Love, Aquarius 4010 (Wil-Ric, BMI)	1
29	29	HEY JOE Wilson Pickett, Atlantic 2648 (Third Story, BMI)	6
30	34	HOOK & SLING Eddie Bo, Scram 117 (Uzza, BMI)	5
31	40	TIME WILL COME Whispers, Soul Click 107 (Talk & Tell/Jondora/Franook, BMI)	3
32	11	I TURNED YOU ON Isley Brothers, T Neck 902 (Triple S, BMI)	11
33	16	BABY DON'T BE LOOKING IN MY MIND Joe Simon, Sound Stage 7 2634 (Wildcreek, BMI)	7
34	—	I COULD NEVER BE PRESIDENT Johnnie Taylor, Stax 0046 (East/Memphis, BMI)	1
35	—	OH, WHAT A NIGHT Dells, Cadet 5649 (Conrad, BMI)	1
36	36	TOSHIUSMASU Unifics, Kapp 2026 (Andjun, ASCAP)	2
37	—	AIN'T THAT PECULIAR George Tindley, Ward 11205 (Jobete, BMI)	1
38	38	MADAME MARY 5 Stairsteps & Cubie, Buddah 1944 (Camed, BMI)	2
39	39	PROVE IT Lee Roberts, Minit 32069 (Pronto-Fourteenth Hours & Wallmade, BMI)	2
40	41	KEEP ON LIVING Owen Owens, Josie 1009 (Jubilant Music/Gee Mac Music, BMI)	2
41	—	FREE ME Otis Redding, Atco 6700 (East/Memphis/Redwal/Time, BMI)	1
42	37	THE HUNTER Ike & Tina Turner, Blue Thumb 102 (Bart, BMI)	4
43	43	I LOVE YOU Eddie Holman, ABC 11149 (Damian/Virtu/Schoolhouse, BMI)	5
44	44	THESE ARE THE THINGS THAT MAKE ME KNOW YOU'RE GONE Howard Tate, Turntable 505 (Bay-West, BMI)	6
45	—	IT'S GONNA RAIN Bobby Womack, Minit 32071 (Trecebob/Metric, BMI)	1
46	47	GANG WAR Carter Boys, Neptune 13 (Assorted, BMI)	2
47	—	WORKIN' ON A GROOVY THING 5th Dimension, Soul City 774 (Screen Gems-Columbia, BMI)	1
48	49	DON'T KNOW HOW (To Fall Out of Love) Persons, OWP 509 (Dibara, BMI)	3
49	—	THINGS GOT TO GET BETTER Mirva Whitney, King 6249 (Dele, BMI)	1
50	—	I WANT YOU SO BAD B. B. King, Bluesway 61026 (Sounds of Lucille/Pamco, BMI)	1

Looking for Talent Booking an Act ?
Billboard's International Talent Edition has the ANSWER !

JOE FRAZIER, who owns a share of the heavyweight boxing crown, breaks training to tour New York's WWRL with Capitol Records' local promotion man, Joe Maimon, second from left. Frazier, second from right, introduced his Capitol single, "If You Go, Stay Gone," to Jerry Boulding, right, the station's program director, while producer-writer Beau Ray Fleming looks on at left.

Soul Sauce

BEST NEW RECORD OF THE WEEK:



"IN THE GHETTO"

DIPLOMATS

(Dynamo)

By ED OCHS

SOUL SLICES: The r&b world takes a break for NATRA this week as deejays and trade people gather in Washington, Wednesday (13) through Sunday (17), for the annual convention. Open to the public are two **John Criner**-directed shows, "Soul Together" and "All Star Gospel Get Together," coordinated by **Irene Johnson** and **Al Jefferson**. **Stevie Wonder, Archie Bell & the Drells** and **Clarence Carter** will star. The seminar paid for in part by a grant from Stax/Volt, will be directed by **Dr. Richard W. Budd**. . . . **Maxine Brown** will debut on Commonwealth United Records with "We'll Cry Together" b/w "Darling Be Home Soon." . . . The **"Temptations Show,"** a one-hour variety show seen July 12, outscored all late-night rivals in the audience ratings. Their new single is "I Can't Get Next to You." . . . New **Arthur Conley:** "Star Review" on Atco. . . . Bluesman **B. B. King** returns to New York Thursday (14) for appearances at the Harlem Cultural Festival and Schaefer's jazz festival on Randall's Island. King, along with his five-man back-up band, **Sonny Freeman** and the **Unusuals**, appear on the "Dick Cavett Show," Aug. 29. . . . The Miss Black America Beauty Pageant, being presented Friday (22) at Madison Square Garden, will be shown the next day on WNEW-TV (Channel 5) in New York and nationwide. Presiding over the entertainment will be **Stevie Wonder, the Impressions, the Rev. James Cleveland** and the **James Cleveland Singers**, and **Novelle Nelson** and her trio. . . . **Eddie Harris** spending Aug. 5 through Sunday (17) at Shelly's Manne-Hole in Los Angeles, followed by a return engagement at the jazz workshop in San Francisco through Aug. 30. . . . KPFK-FM radio in North Hollywood, Calif., has named former KGFJ deejay **Tom Reed** to head the station's Watts Bureau, a trainee program for minorities in broadcasting. Already airing from the Watts Bureau is "Voices and Sounds From the Black World." . . . Heavy **Jerry Butler:** "What's the Use of Breaking Up" on Mercury. . . . Motown has won ownership of the copyrights and masters of the **Isley Brothers'** "It's Your Thing" hit (on Buddah) and "Don't Give In Away." . . . New **Bobby Taylor** solo: "My Girl Has Gone" on Motown. . . . The **Winstons'** "Color Him Father" has reached gold proportions. . . . The Sweet **Inspirations** have been sharing back-up duties for **Elvis Presley** in his **Las Vegas** show which runs till Aug. 28. . . . Proceeds from **Esp's** "The Sounds of Ghetto Youth," produced by **Montego Joe** for **Har-You**, will be donated to the Harlem Youth Scholarship fund. The group will appear with **Hal Jackson** at Palisades Park, Aug. 30-31. . . . Effective Oct. 1, Arhoolie will raise its list price on all LP's from $4.98 to $5.98. . . . New **Garnet Mimms:** "Take Me," on Verve. . . . **Brother Jack McDuff** will appear at Birdies in Pittsburgh, Sept. 1-6.

★ ★ ★

TID-GRITS: The feat of writing songs that netted six million records sold in a year has prompted the team of **Bettye Crutcher, Homer Banks** and **Raymond Jackson** to sign all their new compositions collectively as "We Three." Their contributions to Stax's first year success are **Johnnie Taylor's** big "Who's Making Love" and "Take Care of Your Homework," **William Bell's** "My Whole World Is Falling Down," and **Carla Thomas'** "I Like What Your Doing for Me." Other credits include tunes for the **Staple Singers, Johnnie Taylor's** latest, "I Could Never Be President," and **Darrel Banks'** "Just Because Your Love is Gone." **Mitch Ryder,** who's being produced for Dot Records in the Stax studios by **Steve Cropper,** has recorded four songs by **We Three.** . . . The **Rascals** will make their second New York appearance this year on Wednesday (13) at Gaile Park in the Bronx. The white soul group will split the bill with the **Drifters.** . . . Atlantic is bracing for big action on the **Allman Brothers,** a new group from Georgia. . . . **Anthony Reaza** and soul pioneer **Johnny Otis,** newly signed to Epic, are out to establish their Rhythm & Blues Hall of Fame as a working, growing society for the advancement of black music in America. Backing by top soul artists will soon bring the hall to reality. Soul folk interested in the effort can write: Rhythm & Blues Hall of Fame —c/o Anthony Reaza, Suite 2, 171b N. Vine St., Hollywood, Calif.

90028. . . . **Norman Whitfield,** whose acts include the **Temptations** and **Marvin Gaye** for Motown's Tamla label, lead producers in "Hot 100" action, while **Atlantic's Jerry Wexler** was first among producers ranked on the number of recordings on the "Hot 100" during the first half of the year. Wexler produces **Aretha Franklin.** . . . The absence of "Lady Soul" on the music scene has led to a report that she has been under a doctor's care for strain at the Ford Hospital in Detroit. . . . **Ella Washington,** a fine soul songstress whose debut LP on Sound Stage is out in the running for honors, was recently toasted by the National Academy of Recording Arts and Sciences (NARAS) for her nomination as 1968's No. 2 femme vocalist. . . . The **Bar-Kays** are going national with a West Coast tour that will begin with an appearance Wednesday (13) on the "Delta Reese Show." The Bar-Kays will also appear at the Whiskey-A-Go-Go Tuesday (19) through Aug. 24. The last time they were scheduled for the L. A. night spot two years ago a plane disaster killed four members of the group. Their latest disk for Stax is "Midnight Cowboy." . . . Motown's **Smokey Robinson** has been named chairman of the "I Care About Detroit" committee. Last year, **Smokey & the Miracles** recorded "I Care About Detroit," which won strong local response. . . . New groups signed to **Holland-Dozier-Holland's** Hot Wax label include the **Changing Times, the Politicians, the Flaming Embers** and their hit group, the **Honey Cone.** . . . RCA's Carolyn Franklin will appear at the Central Canada Exhibition's "Where It's At" pavilion in Ottawa, Friday (22). . . . The **Dells** feature their new oldie, "Oh, What a Night," on their new "Love Is Blue" album for Cadet. . . . Flash! **Guy Draper,** producer-manager and executive in the Tunesmith Records, will debut socially the label at his housewarming party in Washington, D.C. Saturday (16). Dignitaries and senators have been invited to the label-breaking with the **Temptations,** Draper's associates, appearing as special guests. **Gladys Knight & the Pips** will take care of the entertainment. The party will kick off the new company, soon to sign a distribution deal that will put the **Draper-Temptations** combine on the soul map hard and heavy, and for good.

Caballe Performs in Italy

VERONA — Soprano Montserrat Caballe, who made her debut July 25 at the Arena di Verona in Verdi's "Don Carlos," will return to the Arena Monday (11) for a recital, accompanied by pianist Miguel Zanetti.

Verona's three-opera season opened July 16 with Puccini's "Turandot," which featured two more important debuts: Birgit Nilsson in the title role and young Metropolitan opera tenor Placido Domingo as the Caliph.

The second opera presentation was Verdi's "Aida" which opened July 18 with Rita Orlandi-Malaspina in the title role, and Carlo Bergonzi, Fiorenza Cossotto and Mario Zanasi.

Miss Caballe is scheduled to star in the Milan opera house's coming season's production of Donizetti's "Lucrezia Borgia." She was recently awarded the Italian Record Critics' Award for her performance in RCA's "La Traviata" recording, conducted by Georges Prêtre.

While in Italy, the RCA artist will record Verdi's "Un Ballo in Maschera" for broadcast next season on RAI radio.

Dome to Handle Pickwick Labels

LONG ISLAND CITY, N. Y. —Pickwick International, Inc. has named Dome Distributors to handle Pickwick products for the greater metropolitan New York area. Included are the Pickwick 33, Hilltop, Cricket, Happy Time, Design, and Instant Learning lines as well as Pickwick/8 stereo tape CARtridges and pre-recorded cassettes. Dome is headed by Bernie Block. Stan Drayson is general manager.

Sundown Distrib. To White Whale

LOS ANGELES — White Whale will distribute all product of the Sundown label. The first release under the new agreement will be Jim Ford's album "Harlan County." A single of the same name will be pulled from the album and also distributed nationally. The label also will soon release product by Deane Hawley and football player Deacon Jones.

Paramount Obtains 'Italian Job' Track

NEW YORK — Paramount Records is releasing the soundtrack album from the forthcoming Paramount motion picture "The Italian Job" with words by Don Black and music by Quincy Jones.

Also scheduled for release is the main song from the film "On Days Like These," performed by Matt Munro on Capitol Records.

Korvette Will Add 50 Outlets Soon

MIAMI BEACH — Dave Rothfeld of E.J. Korvette announced at the Decca convention that the discount department chain will expand by some 50 stores in the near future, including six stores in Miami, five stores in the Ohio area and markets such as Buffalo and Albany. He said that Korvette presently does more than $25 million of record business through its 45 outlets.

M'media Moves

NEW YORK — Metromedia Records, a division of Metromedia, Inc., moved to new offices at 1700 Broadway on July 28. The address change applies to all of the label's New York based executives.

WINSTON FIRST STRIKES GOLD

NEW YORK—The Winston's debut single on Metromedia, "Color Him Father," has been certified for a gold record by RIAA for one million sales. The single was followed by an album with the same title.

Billboard SPECIAL SURVEY For Week Ending 8/16/69

BEST SELLING Billboard Rhythm & Blues LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	**ARETHA'S GOLD** Aretha Franklin, Atlantic SD 8237 (S)	5
2	2	**HOT BUTTERED SOUL** Isaac Hayes, Enterprise ENS 1001 (S)	6
3	4	**AGE OF AQUARIUS** Fifth Dimension, Soul City SCS 92003 (S)	11
4	3	**STAND** Sly & the Family Stone, Epic BN 26456 (S)	16
★ 5	9	**TIME OUT FOR SMOKEY ROBINSON AND THE MIRACLES** Tamla TS 295 (S)	3
6	6	**MEMPHIS UNDERGROUND** Herbie Mann, Atlantic SD 1522 (S)	13
7	5	**MY WHOLE WORLD ENDED** David Ruffin, Motown MS 685 (S)	9
★ 8	10	**LOVE MAN** Otis Redding, Atco SD 289 (S)	4
★ 9	12	**GREATEST HITS** Dells, Cadet LP 824 (S)	10
★ 10	15	**TEMPTATIONS SHOW** Temptations, Gordy GS 933 (S)	2
11	11	**M.P.G.** Marvin Gaye, Tamla TS 292 (S)	11
12	8	**CLOUD NINE** Temptations, Gordy GLPS 939 (S)	23
13	13	**BOOKER T. SET** Booker T. & the M.G.'s, Stax STS 2009 (S)	10
14	14	**LET THE SUNSHINE IN** Diana Ross & the Supremes, Motown MS 689 (S)	8
15	7	**IT'S OUR THING** Isley Brothers, T-Neck TNS 3001 (S)	17
16	17	**GETTING DOWN TO IT** James Brown, King KSD 5-1051 (S)	13
★ 17	23	**LIVE AND WELL** B. B. King, Blueway 6031 (S)	8
18	18	**FELICIANO/10 TO 23** Jose Feliciano, RCA Victor LSP 4185 (S)	5
19	19	**SOULFIRE** Dionne Warwick, Scepter SRS 573 (S)	20
20	20	**JR. WALKER & THE ALL STARS' GREATEST HITS** Soul SS 718 (S)	7
21	21	**THE WAY IT WAS/THE WAY IT IS** Lou Rawls, Capitol ST 215 (S)	11
22	22	**CHOKIN' KIND** Joe Simon, Sound Stage 7 SSS 15006 (S)	10
23	16	**ICE MAN COMETH** Jerry Butler, Mercury SR 66188 (S)	32
24	24	**BLOOD, SWEAT & TEARS** Columbia CS 9720 (S)	17
25	26	**THE METERS** Josie JOS 4010 (S)	9
26	28	**NOW** Four Tops, Motown MS 675 (S)	5
27	25	**LET US GO INTO THE HOUSE OF THE LORD** Edwin Hawkins Singers, Pavilion BPS 10001 (S)	14
★ 28	40	**COLOR 'HIM FATHER** Winstons, Metromedia 1010 (S)	2
29	27	**GRAZIN' IN THE GRASS** Friends of Distinction, RCA Victor LSP 4149 (S)	15
30	31	**MARVIN GAYE & HIS GIRLS** Tamla TS 293 (S)	10
★ 31	43	**IKE & TINA TURNER—IN PERSON** Minit LP 24018 (S)	2
32	32	**MEMPHIS QUEEN** Carla Thomas, Stax STS 2019 (S)	7
33	36	**RARE STAMPS** Johnny Taylor, Stax STS 2012 (S)	4
34	35	**SOUL '69** Aretha Franklin, Atlantic SD 8212 (S)	27
35	37	**DOIN' HIS THING** Ray Charles, Tangerine ABCS 695 (S)	6
★ 36	47	**TESTIFYIN'** Clarence Carter, Atlantic SD 8238 (S)	2
37	29	**MOTHER NATURE'S SON** Ramsey Lewis, Cadet LPS 821 (S)	24
★ 38	44	**BLACK AND WHITE** Tony Joe White, Monument SLP 18114 (S)	2
39	39	**SON OF A PREACHER MAN** Nancy Wilson, Capitol ST 234 (S)	7
40	41	**8:15-12:15** Bill Cosby, Tetragrammaton T S100 (S)	5
41	30	**SAY IT LOUD—I'M BLACK AND I'M PROUD** James Brown, King S-1047 (S)	19
42	42	**ELEGANT SOUL** Gene Harris & the Three Sounds, Blue Note BLP 84301 (S)	4
★ 43	—	**GREATEST MOTION PICTURE HITS** Dionne Warwick, Scepter SPS 575	1
44	45	**MOOG** Duk Hymm, Command 938 (S)	4
45	46	**THIS IS TOM JONES** Parrot PAS 71028 (S)	3
★ 46	—	**HIGH VOLTAGE** Eddie Harris, Atlantic SD 1529 (S)	1
★ 47	—	**INSTANT GROOVE** King Curtis & His Kingpins, Atco SD 293 (S)	1
★ 48	—	**BOY MEETS GIRL** Various Artists, Stax STS 2024 (S)	1
49	49	**GOTTA GROOVE** Bar Kays, Volt VOS 6004 (S)	4
★ 50	—	**RARE STAMPS** Eddie Floyd, Stax STS 2011 (S)	1

DEEJAYS and staff members from New Orleans radio stations WYLD and WBOK receive in gold the appreciation of SSS International president, Shelby S. Singleton, for breaking Johnny Adams' "Reconsider Me" disk on the air. Singleton, presenting the token, center left, was joined at the ceremonies by label promotion man Mel Couzart, far left; artist Adams, second from right; and Harry O'Neal, right, vice-president of r&b promotion for the company.

MAXINE BROWN and Bob Finiz, canter, present Len Sachs, vice-president and general manager of Commonwealth United Records, with Miss Brown's first single for the label. Finiz produced the disk in conjunction with Koppelman-Rubin.

Say You Saw It in Billboard

BARABAJAGAL
performed by
DONOVAN
Also in
The Album
ATLANTIS
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YOUR LOVIN' TAKES THE LEAVIN' OUT OF ME
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RING OF FIRE. THAT LUCKY OLD SUN
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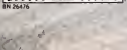
Epic is happy to announce the end of another convention.

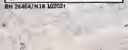
Because as usual we've come back with the traditional hangovers and bad sunburns.

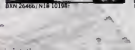
But we've also come back with the most exciting convention product release in our history.

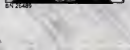
We've got some new and exciting albums by some of the very biggest stars around. And some very big albums by some of the most exciting new stars around. They all promise to be some of the biggest sellers you've ever had. (Definitely worth all the hangovers and sunburns.)

So when you see your Epic Sales or Promotion man this week, be sure to shake his hand. But please, as much as he's earned it, don't pat him on the back.









Barabajagal/Donovan. It's the newest Donovan album—featuring his latest hits and some guest appearances by the Jeff Beck Group.

Tammy's Greatest Hits/Tammy Wynette. Tammy's singles have had near perfect success in getting Gold Records. Which makes this as near perfect an album as anyone's ever had.

Words and Music by Bob Dylan/The Hollies. Take an English group with the reputation The Hollies have. Add the songs of Bob Dylan. And you have an album of incredible sales potential.

Terry Reid. His first album brought the crowds to concert after concert. And naturally they demanded an encore.

David/David Houston. Now spirituals have an extra added "something." David Houston. This is going to be a pop album. Believe in it.

C. K. Strong. A new group with an exciting new vocal talent named Lynn Carey. This California group's new album definitely has hit singles in it.

Your Lovin' Takes the Leavin' Out of Me/Tommy Cash. His first album would be a hit even if his name were Tommy *Smith*.

The Head Shop. This group adds turned-on electronics to turned-on music. And if that isn't enough, they're from Brooklyn.

Dan Hicks and His Hot Licks. They have already taken over California with their unique and witty approach to music.

Inside/Paul Horn. Recorded in the Taj Mahal. Paul Horn's jazz fame is already great. But this makes it truly monumental. And it'll sell.

Electric Hair/Eric Siday. The hottest item on the charts, even hotter with a mind-bending electronic excursion.

Filmways Acquires Skye in Stock Deal

LOS ANGELES—Filmways, a diversified entertainment complex, has acquired Skye Recording Co., Ltd., for an undisclosed amount of common stock.

Skye, founded in 1968 by Gabor Szabo, Gary McFarland, Cal Tjader, Norman Schwartz, will continue to record for and administer the company. Norman Schwartz is president of Skye.

The company plans to expand its artist roster and release more product. Skye has produced 10 albums within the past year and has five more in production. In addition to jazzmen Szabo, Tjader and McFarland, Skye has Grady Tate, Wendy & Bonnie and Bob Friedman under contract.

The acquisition gives Filmways an outlet for its soundtrack albums. Filmways, a publicly held company, is a major film producer with the brunt of the films being released through MGM. Currently, MGM Records releases Filmways-produced soundtracks, including "Ice Station Zebra."

Filmways already is indirectly in the record business through its involvement with the Wally Heider recording studios and a joint ownership of a recording studio with the Beach Boys.

Recently, Filmways acquired Concert Associates, which promotes concerts in the 11 Western States and it is involved in the personal mangement field.

The Martin Ransohoff/Richard R. St. Johns directed Filmways has more than 15 subsidiaries or divisions including Broadcast Electronics, Inc., which manufacturers tape cartridge recordings and reproducing systems for commercial broadcast application.

Broadcast Electronics also manufactures amplifiers, turntable preamplifiers, tape cartridge storing racks and tape recording accessories.

The company also is involved in TV production, commercials and owns Teen-Age Fair, a producer of attractions for the youth market.

Infinity's First Quarter Soars

NEW YORK — Vinny Testa, president of Infinity Inc., completing an album by winner-artist J. F. Murphy for MGM Verve. Decca recently released the Zig Zag People album, an Infinity production.

Infinity signed Pookah, a three-piece group, which was packed by United Artists, Michael Earle, Infinity writer-producer, has added writer-artist Ronnie Peterson through a long-term contract. Peterson appeared at the Newport Jazz Festival.

Testa, with the assistance of Earle and business representative Paul Gallow, completed 14 TV commercials during the quarter. Plans are underway to expand Infinity to the West Coast.

Bell Gets Windfall

CINCINNATI — Windfall Records, the new label of Felix Pappalardi and Bud Prager, will be distributed by Bell Records in U. S. and foreign markets. The appearance of a question mark in the headline on a story announcing the label (Billboard, Aug. 2) was inadvertent.

'OLIVER' GETS A GOLD DISK

NEW YORK—Colgems Records has received RIAA certification as a gold album for sales in excess of $1 million for its soundtrack of "Oliver." Colgems is manufactured and marketed by RCA Records.

Hike Singles Prices: Lifton

• Continued from page 1

$70,000, to make an album," Lifton said.

At present price levels, the single is a bad deal for all segments of the industry, according to Lifton. At today's production costs some singles are quite expensive, and for the money spent a manufacturer could produce an album. The profit differential between the two is enormous, and the manufacturer needs albums to survive, he added.

As for the rack jobber and distributor, his handling cost is the same for albums and singles; so in view of the profit in albums he prefers this product to singles, Lifton said.

As the retailer sees it, he adds, pilferage losses on singles are much greater than with albums; and if the retailer puts them behind the counter he needs personnel to pull them out and he also loses the element of impulse buying.

Advantages

The single continues to have powerful value, Lifton said. It has a strong promotional function, and it is a means of creating and testing an artist . . . and the hit single helps drive album product . . . so, basically, the single may be regarded as another cost in putting out an album."

Lifton added: "Of course, there are other ways of breaking an artist without singles. The personal appearance tour is one method. TV is another, and both these methods create album demand. Yet, the single is of prime importance in breaking an act, especially when we consider the fact that some acts are unsuited for personal appearances."

Lifton, as indicated in last week's issue of Billboard, feels Pocketdisc has strong potential as an aid to the singles business inasmuch as it is another means of exposure. But in addition he feels strongly that the price structure of the industry must be revised upwards to bring records more in line with the present day economy.

He notes that motion pictures —which he terms a declining market—has raised its prices greatly, whereas records remain at old price levels. an increase in record prices must start with the manufacturer, Lifton concluded.

Fragale Forms Production Co.

NEW YORK — Jim Fragale, formerly of the professional staff of Apollo Blackwood Music, has formed Jim Fragale Productions. The new firm's first single was "I Missed Up on a good Thing" by Melha Moore on Mercury. Producer, Fragale was a member of Billboard's promotion staff and was a copywriter for MGM, Epic, Columbia and Deutsche Grammophon Records.

CATV Tie-Up May Snarl Copyright Revision Bill

• Continued from page 1

even if the parties to the CATV battle met the Aug. 31 deadline set by the subcommittee chairman for final report, there would not be time in this session to cover other aspects. These include music performing rights societies' interests, and the need to give the Commerce committee its jurisdiction over the legislation affecting a hybrid combination of communications and copyright interests.

As far as the general revision bill now contemplated is concerned, the CATV issue would only be covered by a "status quo" wording to keep copyright liability as is under the current law. The Supreme Court has ruled that the community antenna systems, under the 1909 law, need not pay copyright fees for programming picked up from TV stations and wired into the homes of CATV subscribers.

The Senator said he is well aware of the desire and need for the "long overdue" modernizing of the copyright law. But if the subcommittee does not get a bill out in this session, the revision could fall apart:

Action Needed

"Failure of the subcommittee to act on the revision bill in this session, in my opinion, would raise a very real prospect that this Congress would not be able to revise the copyright law and make the entire revision effort may well collapse."

McClellan puts the blame on the stymied progress on the industries that failed, in two years of negotiation, to reach agreement on the terms for CATV copyright licensing and other relationships between broadcasters and the cable TV systems—without mentioning that the broadcasters and music interests have been the holdouts. "It is unfortunate that the CATV issue apparently cannot be resolved as part of the general legislation. The responsibility for this condition rests with the parties and particularly those who persist in undermining efforts to achieve a compromise settlement. . . ." The same dilemma confronted the House side in 1967, when the only way it could pass a general revision bill was to leave the CATV issue out entirely.

McClellan's resolution to renew the copyrights expiring in their second terms—the fourth such extension—would hold until 31 Dec. 31, 1970. The present law permits two copyright terms of 28 years each, but the revision would give copyright owners a total of life plus 50 years.

Thorny Problems

With the exception of the CATV issue, Senator McClellan apparently intends to keep and resolve the other thorny problems in the general revision bill he is determined to push through in this 91st Congress. (The brandnew problem of copyright in computer use has also been put aside for special study.)

Other touchy issues include the limits on fair use by educators of nondramatic copyrighted materials, the setting up of performance royalty liability for jukeboxes, to be paid annually to composers ($8 per box was the House rate). Also, the mechanical rate for recording copyrighted music under the compulsory licensing provision (the mechanicals rate is still being worked on)—and possibly establishment of a performance license right in the id of recordings on the air and in other commercial use.

The Cocktail Committee for the Recording Artists, and the recording artists all over the country are rooting for inclusion of the new performance royalty that would give record producers and performers a percentage of the broadcast millions made on record play over the air. They see hope in the new copyright developments.

With removal of the CATV issue from the general revision now practically assured, the broadcasters lose one of their powerful weapons against their thrust to scuttle the whole bill if the CATV issue and the record royalty issue are resolved to their satisfaction. Broadcasters could line up a hot fight among composers on the public interest and political weight of the CATV issue—but there is far less leverage if record performance royalty is the only broadcaster-oriented issue in the bill.

McClellan has asked for comment on the idea of separate CATV legislation, and is also getting reaction to the recent Library of Congress study of mechanical royalties, from music publishers and the record industry. (See separate story.)

Tetra Turning to Radio To Promote Its Albums

LOS ANGELES — Tetragrammaton, which has a six-album release this month, is using radio commercials to introduce and promote all its new album product. Harry Gitlin, executive vice-president, also is turning to more "subtle" advertising in "high brow" publications to merchandise Tetra artists.

The label will use 30-second and one-minute spots in regular AM and FM radio as well as underground radio. Spots on soundtrack albums, including the new Fat Albert Rotundo, scored by Jerry Goldsmith, will play simultaneously with the film's opening.

Tetra's effort on the "Che" soundtrack, a recent release, includes plugs for the film, soundtrack album, and Lalo Shifrin, who scored the 20th Century-Fox film.

The label's distributors will tie in promotions with the radio spots during personal appearances and concerts. Promotion men will use the spots as a merchandising tool for the sets.

Gitlin recounts about four spots in three hours. Spots are cut for every new LP. The original Broadway cast album of "The Great White Hope," a recent three-record package, will be advertised in "sophisticated" consumer publications.

In addition to the soundtrack of "The Chairman," other new releases are a folk-rock pressing by the Johnstons, an album by Sweet Thursday, a British rock quintet; an LP by Gene and Francesca Raskin, a set by the Steve Baron Quartet, a pop-folk group, and an album by the Joshua Fleetwood Quartet, a Los Angeles rock act. Singles by Bill Cosby and Pat Boone also are being issued.

Consumer magazine exposure is planned for two other Tetra albums: the John Lennon-Yoko Ono "Two Virgins" and a two LP Cobb set. Tetragrammaton also plans to release eight albums next month and eight more in October.

Memnon Under Single Banner

GLEN COVE, N. Y.—Memnon, Ltd., has become the parent firm of the other Memnon firms, including Memnon Amusement Co., which will be responsible for the worldwide development of record recordings, theatrical and TV films.

Memnon Music (ASCAP) has dissolved into Memnon, Ltd., for future publishing activities. "Don't Give Your Love to Anyone" by Wazoo on R&B Records, a Memnon Production, is the first song published under the new name.

The firm plans to record and/or manage at least one artist from each area of music. The current roster includes the hard rock Unwanted Children, management and recording; the bubble gum Wazoo, recording; pop singer Jan Levy; and Polka-Holics, who will be produced by Chris Purzycki for recording.

Tyrannosaurus Is Promoted Via Posters

LOS ANGELES — Blue Thumb is promoting its country as one phase of its merchandising campaign for the British group, Tyrannosaurus Rex, currently on its debut American performance concert tour.

Over 2,000 copies of the poster which has been on display in the New York Museum of Modern Art have been sent by Blue Thumb to 2,000 persons in the music and broadcasting industries.

The group began its concert tour in San Francisco Friday (8) at the Family Dog on the Great Highway, the new location for Chet Helms' ballroom. Then under arrangements made by Chartwell Artists, the band plays The Experience in Los Angeles, the Cafe A Go-Go in New York, the Kinetic Playground in Chicago, the San Antonio Pop Festival, the Boston Tea Party, Electric Factory in Philadelphia, Grande Ballroom in Detroit and Eagles Auditorium in Seattle.

Donations by Opry Trust Fund Reach $100,000

NASHVILLE — The "Opry Trust Fund," derived from the 510 contributions for registration to each year's "Grand Ole Opry" Birthday party, now has distributed more than $100,000 to families and individuals throughout the United States.

The Trust Fund, incorporated in September of 1965, has handed out $106,365.05 to 97 separate families, 80 percent of them outside the state of Tennessee.

The figures were obtained from Robert E. Cooper, vice-president of WSM Radio, who conceived the idea and now serves as the Fund's executive vice-president and treasurer.

The only source of income to the fund is through the registration fee collected at the annual birthday celebration in October. This fee, or donation, entitles each registrant to participate in the three days of convention activities culminating in the birthday performance of the 44-year-old show.

The purpose is to give financial assistance in time of need, emergency or catastrophe to entertainers and musicians (and their families) directly associated with and actively employed in the country music field. No member of the "Grand Ole Opry" has ever received a cent of the money.

A board of nine "Opry" members passes on all grants. At present, Jim Ed Brown is chairman, Vic Willis vice-chairman, with Robert E. Cooper, Charlie Louvin, Billy Walker, Bill Anderson, Jim McReynolds, Charlie Walker, Grandpa Jones, Dottie West and "Opry" manager E. W. Wendell rounding out the committee.

No fees or salaries are charged to the Trust Fund. WSM underwrites all the expenses of administering the Fund.

The money has been utilized to do everything from assure gifts at Christmas for the family of a deceased artist to paying hospital bills for the children of down-and-out disk jockeys. Recommendations to the committee have come from all parts of the nation.

The Trust Fund has cut down substantially on the constant demand of an artist's time for benefit shows and the like. The money is not handled by WSM, but instead placed directly in the hands of a bank which handles the money at registration.

The Trust Fund is the sole purpose of the registration fee. This year's gathering is scheduled for Oct. 16-17-18.

OFFICIALS GATHER round at the opening of the Hank Williams Jr. Barbecue pits. Left to right, Buddy Lee, Sharon (Mrs. Hank) Williams, Williams, Casey Jenkins and Dick Blake.

Happy Tiger Expands to Nashville; Country Move

NASHVILLE — Dale Davis, national artists' director for Happy Tiger Records, has announced the expansion into Nashville of that West Coast-based firm.

Davis, while here, began discussion for record production with Acuff-Rose, and announced the appointment of Emily Bradshaw as director of promotion for the firm's country product. Mrs. Bradshaw heads the firm, Promotions by Emily.

Happy Tiger has on its roster Roberta Sherwood, Buddy Bohn, Priscilla Paris, Metelico, Ted Quillian, Red Rhodes & the Detours, and Gib Guilbeau. Miss Sherwood's first release on the label is "San Francisco Is a Lonely Town," a tune written by Nashville's Ben Peters.

The recording company, less than a year old, is making plans for strong expansion into the country music field, according to Davis.

Guilbeau, whose most recent release is "In the Morning," will be the first country artist on the label to receive promotional promotion. He is an outstanding writer as well as singer. His next scheduled appearance is with fellow-Cajun Jimmy Newman in Wichita, Kan., Saturday (23).

Davis, who is a founding arm of the record company, Susan Music, also would be represented here. He said the Happy Tiger artists would be looking for more Nashville material.

Country Is Making Deep Inroads in Puerto Rico

SAN JUAN, P. R.—"Tenacity and perseverance" have given country music a strong foothold in Puerto Rico, according to Rafael Alleia Vallejo, of the San Jeronimo Hilton here.

Alicia said that "for the first time in Puerto Rico we have presented a show of country music on television that has lived up to our expectations . . . to a degree where we can now talk and act in positive terms."

The numbers, all selected by Alleia, were performed on San Juan television by Clyde Beavers, and Beavers nightly was booked back for a reappearance in October. Beavers also will select an act to appear in September.

Alicia said he has reached an agreement with Luis Vigoreaux, of Channel 4, San Juan, to have any and all country music artists who come to Puerto Rico appear on that channel. Alleia, who can be reached at the San Jeronimo Hilton, will clear the artists for such appearances.

Alicia feels this is a strong breakthrough for country music in an area in which Latin music traditionally has dominated all phases of entertainment.

Owens Opens Nashville Arm

NASHVILLE—Buck Owens, Capitol artist who currently is building a studio in Bakersfield, Calif., has announced the opening of a Nashville office of his various enterprises.

Ron Chancey, he said, will oversee the offices of Buck Owens Productions, Blue Book Music and OMAC Artists Corp., at 1819 West End.

Owens said his firms would move into the Capitol Records building when it is built (Earlier, Ken Nelson of Capitol had said Capitol was still thinking in terms of a new building, but that nothing concrete had been established).

Also attending the announcement ceremony was Merle Haggard, who writes for Blue Book and is booked by OMAC. Jack McFadden, Owens' manager, also attended.

Owens said this would be "another strong link between country music in Nashville and country music on the West Coast."

KAPP artist Mel Tillis signs an exclusive booking-management contract with the Jimmie Klein Agency. Klein, right, has moved his office into the same building with Tillis at 106 19th Ave. South in Nashville.

Howard Artists Co. Invades Nashville

NASHVILLE — The Don Howard Artists Agency, a division of the Lee Hazlewood Corp., has opened offices here with a large roster of talent.

Howard, who concluded arrangements on his first Nashville visit, said the agency plans to package several network properties, and said that one such package already has been signed.

The agency books such artists as Freddy Weller, Billy Mize, Bonnie Guitar, Kathy Taylor, the Dillards, Slim Whitman and Johnny Package. Howard also manages Miss Taylor.

"We will add other artists to the roster," Howard said. "We are in the process of adding some from here, and we will add more in Los Angeles." This is one of the many recent moves of Hollywood-based firms into the Nashville scene, reversing a trend which had been going the other way.

Howard indicated the agency would like to purchase its own building, with opportunities to expand. The site has not yet been selected.

Elvis Retains Touch In Return to Stage

LAS VEGAS — Elvis Presley's blending of suave sexuality with sincere readings of lyrics helped bridge the generation gap at his International Hotel debut July 31.

The tall, dark-haired country blues singer proved that nine years away from theater audiences have not affected his stance, timing and virile style of blasting forth with a hot blues tune or a warm, enticing ballad.

Much of the 19 songs Presley sang during his one-hour performance capped his successful RCA recording career and the emphasis was definitely on working with material the audience knew. There was one exception, however, which really rocked the 2,000-seat showroom. That song was his forthcoming single, "Suspicious Mind," which told of two people caught in a trap of distrust.

Presley's oft-mentioned mannerisms were all present, much to the delight of an audience which found itself reliving the 1950's when Elvis was king of rock and soul was something on a shoe. Nine years away from live performing have not affected his affinity for interpretation, combining the visual affects of his flaying arms and slowly gyrating hips; of his gutsy attack on quasi-blues songs or his shifting into a romantic milieu for "Yesterday" or "Love Me Tender."

An excellent pickup quintet developed a solid foundation for the vocalist, with the strings and brass colors of the house orchestra adding nice touches here and there. The four voices of Atlantic's Sweet Inspirations (which opened the show with a fair attempt at "Soulfulizing" such pop songs as "Alfie" and "Impossible Dream," plus the "Aah Aahing" of the Imperials made quartet, built a soft and subtle cushion for Presley's labors.

ELIOT TIEGEL

Western Wear Franchises by Loretta Lynn

NASHVILLE—Loretta Lynn, Decca country artist, and a group of Nashville businessmen have formed a national franchise firm: "Loretta Lynn's Western Wear."

Other principals in the firm, which will headquarter at 3310 Lebanon Road here, include C. E. Hooper, owner of C. Hooper Reality Co.; Metro Fire Chief Dan C. Hicks and his son Charles C. Hicks, owner of the C & D Saddlery; and John A. Wilson, councilman.

Three stores will be opened in the Nashville area soon with a projection of some 200 stores, most of which will be under franchise arrangements, during the next three years. Among items sold by the stores will be saddles, bridles, and western outfits.

James Cuts Album During Houston Astrodome Date

HOUSTON — Sonny James has cut his newest LP in the Astrodome here.

Kelso Herston, Capitol a&r director who produced the album, said the label had doubled the allocation on orders due to the pre-demand. He also said a spokesman for the Astrodome said this was the "most enthusiastic crowd ever" for an appearance there.

The album is titled "The Astrodome Presents Sonny James." Bob Neal, James' personal manager, said it was the first recording in the Astrodome.

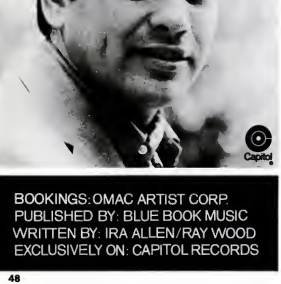
Neal also revealed that national response has been so great for the recent James appearance on the "Ed Sullivan Show" that Sullivan Productions proposed two additional appearances this fall and winter. Neal said these showings have just been confirmed.

Several other major guest TV shots are being negotiated.

"HANGIN' ON"
His First Writing TRIUMPH

"NO SIGN OF LOVE"
(FOR ME IN YOUR EYES)
(CAPITOL 2561)
His First Recording TRIUMPH

IRA ALLEN



Capitol

BOOKINGS: OMAC ARTIST CORP.
PUBLISHED BY: BLUE BOOK MUSIC
WRITTEN BY: IRA ALLEN/RAY WOOD
EXCLUSIVELY ON: CAPITOL RECORDS

Three Artists Spark Show Biz Major Move Into Country Field

NASHVILLE — Show Biz, Inc., which moved into the record business with an r&b single last month, now has made a big move in country with the signing and recording of three established artists.

Show Biz Records, a division of the company which is the most successful syndicator in the business, signed composer-artist Chase Webster of Hollywood, long-time Columbia artist Jamie Ryan, and Blake Emmons, a successful writer-singer who co-hosts one of the new syndications.

Webster was signed by label president George Cooper III, a former Dot Records vice-president, where Chase wrote his first million-seller, "Moody River," that was a No. 1 record for Pat Boone. Cooper has succeeded in bringing the former Dot artist out of semi-retirement and back home. For the past few years, Webster has been associated with Mike Landon of Bonanza, and fronted his roadshow. He also has worked numerous personal appearances with leading country acts, including Porter Wagoner, Johnny Cash, Roy Drusky, and Ray Price.

In addition to his lead role as the first male country act for Show Biz, Webster has been added to the regular cast of "Country Carnival," a half-hour color TV show which is now carried year-round in some 50 markets. His first release is "Reuben James," a modern song with strong lyrics.

Miss Ryan recorded a number of chart records for Columbia before leaving that label. Paradoxically, she is married to Charlie Dick of Starday Records, who formerly was married to the late Patsy Cline.

Emmons, a staff writer for Country Song round-up who also has had hit records, is known as a top-flight performer. He co-hosts a new Show Biz syndication with Jim Ed Brown.

Cooper said additional acts would be added shortly. The label is distributed by Bell.

THE ATLAS ARTIST Bureau has signed Margie Bowes to an exclusive booking contract. The Decca artist is flanked by Haze Jones, left, Atlas president, and John Swanner, vice-president.

THE STONEMANS finalize their new agreement with RCA Victor with a dinner party in Nashville. Left to right, Van and Roni Stoneman, Chet Atkins, Patti Stoneman, Jack Clement, and Donna and Jim Stoneman. Clement will continue to produce the group's records at the new label.

Nashville Scene

By BILL WILLIAMS

George Jones & Tammy Wynette have broken records at **Dewey Groom's** Longhorn Bar in Dallas, and **Panther Hall** in Fort Worth. In two nights, playing for 60 percent of the gross, the pair collected $8,000. That's a fer cry from the old days of country music. . . . **Who's Who** Hoyer spent two days in Las Vegas hosting the **Buck Owens** show at the Bonanza for Capitol. **Chris Lane** of KEGL, San Jose, did similarly. From the fan shows the label will do on album for release about the first of the year. With Buck and the Buckaroos on the show were the **Hagers, Susan Raye, Ira Allen, Sunland Brothers & Buddy Alan.** Mike reports crowds were large and enthusiastic.

The Stonemans, forced off the stage by a rainstorm while playing the Bi-County Fair in Shippensburg, Pa., sought refuge in their dressing room. When the rains continued, some of the crowd held on, so the family did a brief show in the dressing room for the dedicated fans who had waited. . . . **John Reeves,** nephew of the late **Jim Reeves,** has done his first single for Spar Records. . . . **Bob Millsap,** formerly with WXCL, Peoria, has moved to Nashville to become a morning disk jockey at WENO. A musician and songwriter as well as announcer, he is under contract to Tree International as an exclusive writer. . . . **Little Richie Johnson** has several new singles, including those by **Jerry Lee Lewis, Ray Pillow, Randy King, Slim Whitman** and others. He's still at Box 3, Belen, N. M.

Dickie McCanless of De-Me Records has reportedly been signed by Brite Star to do several TV shows in the Midwest. . . . **Lee Wilson** has cut a tune called "Friendship and Comfort in the Battle" on the Rich-N'-Tone label.

Woodland Sound Studio has added two more leading recording engineers to its staff, to work under **Glenn Snoddy.** They are **Rick Horton,** who had been with MGM and Mayfair studios in New York, and **James L. Pugh,** who has been with Electronics Equipment, of Atlanta, for the past five years. . . . . **Howard Vokes** and his **Country Boys** have played the Grillo Hotel in Verona, Pa., for the past seven years. Now he is making a five-hour jamboree out of his show, and plans to book in guests. He has issued an invitation to "name" artists who are interested in appearing at the jamboree to call him at (412) 828-6864, or write to Box 12, New Kensington, Pa. . . . . Veteran **Rudy Thacker** is making a "comeback." He has recorded again, and has been turning out song material. In bygone days he helped several artists on their way.

Roy Frushay has opened at the Flamingo Hotel, in Las Vegas for a four-week stand. He'll be seen throughout most of August. . . . **Ginger Meade** has just returned from a 10-week tour of the Far East in which she played Okinawa, Taiwan, the Philippines, Thailand and Japan. She also recorded an album for Victor of Japan, Ltd., produced by **Atsutaka Torio** and **James Oka.** This was her third tour of the Orient. . . . The grand opening of the enlarged and remodeled Golden Slipper in San Jose, Calif., was celebrated with the appearance of **Bobby Parrish.** He and his group are set for a long-term stay there.

. . . **Shab Woolcy's** tonsilectomy at the San Fernando Valley Hospital came out fine, and both he and **Ben Colder** are doing well.

Jack Nelson has a new record out called "Ladder of Love" on the Kajac label, cut here. He now

(Continued on page 50)

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

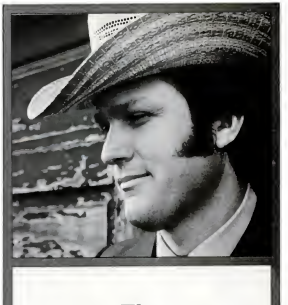
Muddy Mississippi Line—Bobby Goldsboro (United Artists)
Yesterday, When I was Young—Roy Clark (Dot)
Salvation Army Lassie—Bob Gerard (BW) R. McFlestons (Tim-Pan-Alley)
Steppin Down—Frederick Knight (Maxine)
Coma on Home—Sally Marcum (K-Ark)
Ladder of Love—Jack Nelson (Kajac)
I'll Save the Last Dance for You—Damita Joe (Renwood)
Thing of the Past—The Unwanted Children (Murbo)
Kaleidescopic—Shiva's Head Band (Ignite)
Gonna Have to Put You Down—Oscar Bishop (Maxine)
Friendship and Comfort in the Battle—Lee Wilson (Rich-N-Tone)
Installment by the Bottle—Ray Crowdar (Camaro)
Loving You—Wil Bang (Georgia)
Growin' Up—Tax Ritter (Capitol)
Why Aren't They Taking Me Home—Joe Foster (AOK)
I Can Remember—Peter & Gordon (Capitol)
Lola Belle (BW) Rosebud Girl—Edward & Pearl Lendhurst (National)
Individual of Society—Basis of the Thing (Chi-Lite)
For Promotion, Distribution, Deluxe Coverage, Press Release Service, Major label Contacts, Wave Promotion see Brite-Star's Ad in Billboard's Music Meet Issue. SEND YOUR RECORDS FOR REVIEW TO: Brite Star Promotions, 309 Stahlman Bldg., Nashville, Tenn.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

Billboard Hot Country Singles

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
1	2	**WORKIN' MAN BLUES** Merle Haggard & the Strangers, Capitol 2503 (Blue Rock, BMI)	7
★2	7	**BUT YOU KNOW I LOVE YOU** Bill Anderson, Decca 32314 (First Edition, BMI)	6
3	3	**BIG WING** Porter Wagoner, RCA 74-0168 (Tree, BMI)	10
4	5	**I'M DOWN TO MY LAST "I LOVE YOU"** David Houston, Epic 5-10488 (Gallico, BMI)	8
5	1	**ALL I HAVE TO OFFER YOU (Is Me)** Charley Pride, RCA 74-0167 (Hill & Range/Blue Crest, BMI)	10
★6	8	**WINE ME UP** Faron Young, Mercury 72936 (Passport, BMI)	6
★7	15	**A BOY NAMED SUE** Johnny Cash, Columbia 4-44944 (Evil Eye, BMI)	4
★8	14	**TO MAKE A MAN (Feel Like a Man)** Loretta Lynn, Decca 732513 (Sure-Fire, BMI)	5
9	10	**YESTERDAY WHEN I WAS YOUNG** Roy Clark, Dot 17246 (TBO-Dartmouth, ASCAP)	11
10	11	**I CAN'T SAY GOODBYE** Marty Robbins, Columbia 4-44859 (Noma, BMI)	7
11	4	**JOHNNY B. GOODE** Buck Owens & His Buckaroos, Capitol 2485 (Arc, BMI)	13
12	6	**ONE HAS MY NAME** Jerry Lee Lewis, Smash 2224 (Peer Gynt, BMI)	12
★13	16	**IF NOT FOR YOU** George Jones, Musicor 1366 (Passkey, BMI)	5
14	13	**STATUE OF A FOOL** Jack Greene, Decca 32490 (Sure-Fire, BMI)	15
15	9	**I LOVE YOU MORE TODAY** Conway Twitty, Decca 32481 (Stringbeans, BMI)	15
16	12	**BE GLAD** Del Reeves, United Artists 50531 (Tree, BMI)	11
17	17	**ALWAYS, ALWAYS** Porter Wagoner & Dolly Parton, RCA 74-0172 (Sawgrass, BMI)	15
18	19	**ME & BOBBY McGEE** Roger Miller, Smash 2230 (Combine, BMI)	8
★19	32	**TRUE GRIT** Glen Campbell, Capitol 2573 (Campbell, BMI)	4
20	21	**BUT FOR LOVE** Eddy Arnold, RCA 74-0175 (Ampco, ASCAP)	8
21	18	**ALL FOR THE LOVE OF A GIRL** Claude King, Columbia 44833 (Vogue, BMI)	14
22	23	**THAT'S WHY I LOVE YOU SO MUCH** Merle Haggard & Nancy Sinatra, Capitol 2481 (Blue Crest, BMI)	9
23	24	**YOUNG LOVE** Connie Smith & Nat Stuckey, RCA 74-0181 (Sawgrass, BMI)	7
24	25	**PROUD MARY** Anthony Armstrong Jones, Cheri 66-5017 (Jondora, BMI)	8
★25	29	**CANADIAN PACIFIC** George Hamilton IV, RCA 74-0171 (Blue Echo, BMI)	5
★26	31	**THIS THING** Webb Pierce, Decca 32508 (Wondering Acres, SESAC)	7
27	27	**EVERYDAY I HAVE TO CRY SOME** Bob Luman, Epic 5-10480 (F&D/Combine, BMI)	8
28	20	**CUT ACROSS SHORTY** Nat Stuckey, RCA 74-0163 (Cedarwood, BMI)	11
★29	39	**THESE ARE NOT MY PEOPLE** Freddy Weller, Columbia 4-44916 (Lowery, BMI)	4
30	28	**WHO'S GONNA TAKE THE GARBAGE OUT** Ernest Tubb & Loretta Lynn, Decca 32496 (Bridge, BMI)	9
31	34	**WHEN SHE TOUCHES ME** Johnny Duncan, Columbia 4-44864 (Brookmont, BMI)	9
32	30	**RUNNING BEAR** Sonny James, Capitol 2486 (Big Bopper, BMI)	15
33	38	**WHEREVER YOU ARE** Johnny Paycheck, Little Darlin' 0060 (Mayhew, BMI)	8
34	22	**BEER DRINKIN' MUSIC** Bev Sanders, Imperial 66366 (Vive, Tuneville, BMI)	13
★35	42	**WORLD WITH TRAVELIN' MAN** Wynn Stewart & the Tourists, Capitol 2549 (Freeway, BMI)	4
36	26	**MY GRASS IS GREEN** Roy Drusky, Mercury 73162 (Funny Farm, BMI)	11
★37	44	**SWEET MEMORIES** Dottie West & Don Gibson, RCA 74-0178 (Acuff-Rose, BMI)	6
★38	46	**WICKED CALIFORNIA** Tompall & the Glaser Brothers, MGM 14064 (Jack, BMI)	5
★39	50	**THAT'S A NO NO** Lynn Anderson, Chart 66-5021 (Singleton, BMI)	3
40	40	**HOLD ME, THRILL ME, KISS ME** Johnny & Jan Mosby, Capitol 2729 (Mills, ASCAP)	9
41	41	**THE RIB** Jeannie C. Riley, Plantation 22 (Singleton, BMI)	8
42	37	**BE CAREFUL OF STONES THAT YOU THROW** Luke the Drifter Jr., MGM 14062 (Acuff-Rose, BMI)	7
43	43	**YOUR LOVIN' TAKES THE LEAVIN' OUT OF ME** Tommy Cash, Epic 10469 (Nemro/SPR, BMI)	9
44	45	**THE THREE BELLS** Jim Ed Brown, RCA 74-0190 (Harris/Meridian/Soc Les Nouvell, ASCAP)	5
★45	57	**COLOR HIM FATHER** Linda Martell, Plantation 24 (Hollybee, BMI)	3
★46	59	**TALL DARK STRANGER** Buck Owens & his Buckaroos, Capitol 2570 (Blue Book, BMI)	2
47	47	**SWEET BABY GIRL** Peggy Little, Dot 17259 (Black White, BMI)	9
★48	53	**RUBY, DON'T TAKE YOUR LOVE TO TOWN** Kenny Rogers & the First Edition, Reprise 0829 (Cedarwood, BMI)	6
★49	55	**WHICH ONE WILL IT BE** Bobby Bare, RCA 74-0202 (Pamper, BMI)	3
50	35	**I'M DYNAMITE** Peggy Sue, Decca 32485 (Sure-Fire, BMI)	11
51	48	**EVERYTHING'S LEAVING** Wanda Jackson, Capitol 2524 (Tree, BMI)	6
52	52	**THE PATHWAY OF LOVE** Henk Thompson, Dot 17262 (Tree, BMI)	6
★53	—	**RAINING IN MY HEART** Ray Price, Columbia 4-44991 (House of Bryant, BMI)	1
54	56	**SAN FRANCISCO IS A LONELY TOWN** Ben Peters, Liberty 56114 (Singleton, BMI)	5
55	60	**HURRY UP** Darrell McCall, Wayside 003 (Bose, BMI)	6
56	58	**SO LONG** Bobby Helms, Little Darlin' 0062 (Adnets/Mayhew, BMI)	3
★57	—	**THESE LONELY HANDS OF MINE** Mel Tillis & the Statesliers, Kapp 2031 (Ly-Rann, BMI)	1
58	63	**WALK AMONG THE PEASANTS** Cheryl Poole, Paula 1214 (Se-Ma, BMI)	6
59	62	**TENNESSEE HOUND DOG** Osborne Brothers, Decca 32516 (House of Bryant, BMI)	2
60	64	**LIFE'S LITTLE UPS AND DOWNS** Charlie Rich, Epic 5-10492 (Maxwellton, BMI)	2
★61	71	**GROWIN' UP** Tex Ritter, Capitol 2541 (BMI Canada Ltd./Glaser, BMI)	4
62	67	**THAT'S YOUR HANGUP** Johnny Carver, Imperial 66389 (Tuff, BMI)	3
★63	—	**BETTER HOMES AND GARDENS** Bobby Bussell, Elf 90-0010 (Bussell/Cason, ASCAP)	1
64	69	**IN THE GHETTO** Dolly Parton, RCA 74-0192 (Bmb/Gladys, ASCAP)	4
★65	—	**INVITATION TO YOUR PARTY** Jerry Lee Lewis, Sun 1101 (Knox/Goldust, BMI)	1
66	68	**WHO AM I** Red Sovine, Starday 872 (Window, BMI)	3
★67	—	**I LOVE YOU BECAUSE** Carl Smith, Columbia 4-44939 (Fred Rose, BMI)	1
★68	—	**MY CUP RUNNETH OVER** Johnny Bush, Stop 310 (Chappell, ASCAP)	1
★69	—	**SWEET 'N SASSY** Jerry Smith & His Pianos, ABC 11230 (Pepe Joe's Music House, ASCAP)	1
70	74	**THE WOMAN IN YOUR LIFE** Wilma Burgess, Decca 32522 (Cumberlin, SESAC)	2
71	73	**MAMA LOU** Penny Dethyen, Imperial 66388 (Smart/Prodigal Son, BMI)	2
★72	—	**BROWNSVILLE LUMBERYARD** Sammi Smith, Columbia 4-44705 (Tree, BMI)	1
★73	—	**AIN'T GONNA WORRY** Leon Ashley, Ashley 22 (Gallico, BMI)	1
★74	—	**CLEAN UP YOUR OWN BACKYARD** Elvis Presley, RCA Victor 47-9747 (Gladys, ASCAP)	1
75	75	**A WOMAN'S HAND** Barbara Fairchild, Columbia 4-44925 (Champion, BMI)	2



The Johnny Duncan Story

A brief biography on Nashville's most dynamic new recording star

John Richard Duncan spent his boyhood days helping his father raise peanuts and other crops on his parents' farm in Dublin, Texas.

His mother says he was singing before school age. And John remembers playing his first guitar at about 12.

As a senior, John was a towering 6'4" and loved to play basketball. "It was," John says, "second fiddle to my pickin' and singin'. If I hadn't loved to sing and write songs so much, I probably would have considered trying to make a living in the sports world."

After graduation from Dublin High, John played with the Texas Village Boys. Worked as a blacksmith. And also as a bricklayer.

It was in Nashville in 1966 that he got his big break. "I was appearing on the Bobby Lord Show, not knowing that Don Law of Columbia would be watching. When I got off the show he called and said he wanted to record me."

Since John's first recording in November, 1966, every one of his singles has reached the charts. Including his current hit

"When She Touches Me"
4-44864

And his first album, *Johnny One Time*, has just been released.

If this young man keeps going like he has been, you may have to pay to see his story next time.

On Columbia Records

Nashville Scene

• Continued from page 48

is on tour through Missouri and Oklahoma. . . . **Little Richie Johnson** reports that **Jimmy Snyder, Jack Blanchard** and **Misty Morgan** just cut new sessions here for Wayside Records with releases immediately. Wayside distribution is handled through Smash-Mercury. . . . **Tiny & Gladys Harris** were such a success during their 4½-month tour of Vietnam they're going back in October to entertain some more. He's a Stop artist. . . . Cedarwood's **B. E. Harrison** penned the new **Jim & Jesse** tune on Epic, "I'm Hoping That You're Hoping." Cedarwood scores again with the **First Edition** version of "Ruby, Don't Take Your Love To Town." . . . Dot artist **Tommy Overstreet**, plugging his new record "Rocking a Memory," mailed out 1,000 boxes each containing a mini-sized rocking chair. . . . RCA's **Skeeter Davis** hits 11 major cities on her promotional tour. . . . Plantation's **Ray Pillow** and Royal American's **Sandy Rucker** have taken off for Hawaii to entertain troops in the Islands. . . . **Ben and Margaret Smathers** clogged with **Roy Rogers & Dale Evans** at the Calgary, Ont., **Stampede**. . . . **Warner Mack** introduced his new band the Mavericks, during a Mississippi tour.

Bobby Bare performed his "Margie's at the Lincoln Park Inn" at the Laken Park Inn in Palos Hill, Ill. . . . Last Saturday night was Country Music Night at Crosley Field in Cincinnati. **Waylon Jennings** and the **Waylors**, and **Dottie West** were the leads in the music show preceding the game. This will be repeated at St. Louis Sept. 6, as the Cardinals host the Expos. The entertainment this time will be **Hank Williams Jr., Lamar Morris, Don Helms & the Cheatin' Hearts.** This is the third year for the Reds to have a "Country Music Night" produced by **Hap Peebles**, and the sixth year for the Cardinals. . . . **Bonnie Baldwin**, who has spent 13 years as part of the "WWVA Jamboree," has a new release on the King label. Produced by Al Gore, it's "Move Over There Woman," with "You Talk With Your Eyes" on the back. . . . **Freddy Weller**, with two hit records in a row, appears in both Atlanta and West Palm Beach in August with **Paul Revere & the Raiders**, and then goes on a Texas tour with **Bob Luman** for J&T productions. . . . **Penny Debaven**, on the charts for the first time after 1½ years in the business, leaves on an Imperial promotion tour with **Biff Collie**. She has just concluded a tour of dates with Mercury's **Faron Young**.

COUNTRY MUSIC veteran Roy Acuff quips with Plantation artist Linda Martell during her debut on the "Grand Ole Opry." She became the first female member of her race to appear on the "Opry" stage.

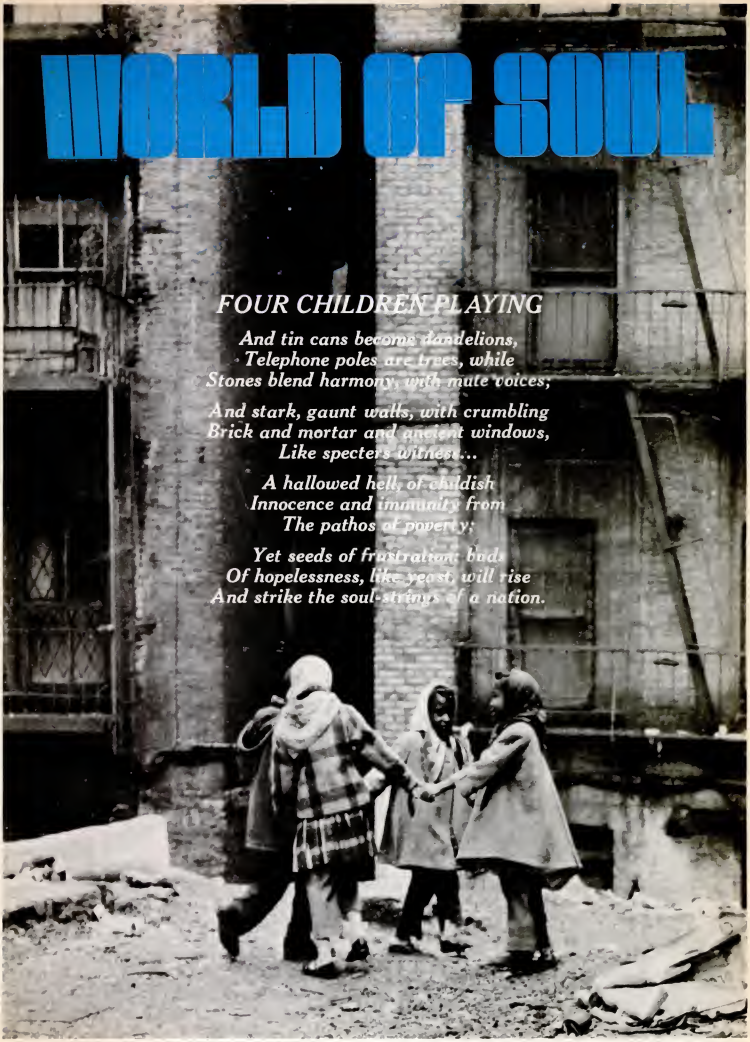
Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 8/16/69

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	**JOHNNY CASH AT SAN QUENTIN** Columbia CS 9827 (S)	7
2	2	**THE SENSATIONAL CHARLEY PRIDE** RCA Victor LSP 4153 (S)	10
3	3	**SAME TRAIN, DIFFERENT TIME** Merle Haggard, Capitol SWBB 223 (S)	13
★ 4	8	**STATUE OF A FOOL** Jack Greene, Decca DL 75124 (S)	8
5	5	**I'LL SHARE MY WORLD WITH YOU** George Jones, Musicor MS 3177 (S)	6
6	6	**FROM ELVIS IN MEMPHIS** Elvis Presley, RCA Victor LSP 4155 (S)	9
★ 7	14	**WOMAN OF THE WORLD/TO MAKE A MAN** Loretta Lynn, Decca DL 75113 (S)	3
★ 8	10	**MORE NASHVILLE SOUNDS** Danny Davis & the Nashville Brass, RCA Victor LSP 4176 (S)	10
9	9	**HALL OF FAME, VOL. 1** Jerry Lee Lewis, Smash SRS 67117 (S)	15
★ 10	20	**I LOVE YOU MORE TODAY** Conway Twitty, Decca DL 75131 (S)	3
11	13	**IT'S A SIN** Marty Robbins, Columbia CS 9811 (S)	6
12	12	**BUCK OWENS IN LONDON** Buck Owens & His Buckaroos, Capitol ST 232 (S)	7
13	18	**STAND BY YOUR MAN** Tammy Wynette, Epic BN 26451 (S)	28
14	17	**CHARLEY PRIDE . . . IN PERSON** RCA Victor LSP 4094 (S)	28
★ 15	22	**YESTERDAY WHEN I WAS YOUNG** Roy Clark, Dot DLP 25925 (S)	6
★ 16	26	**MY LIFE/BUT YOU KNOW I LOVE YOU** Bill Anderson, Decca DL 75142 (S)	3
17	4	**YOUR SQUAW IS ON THE WARPATH** Loretta Lynn, Decca DL 75054 (S)	24
18	15	**GALVESTON** Glen Campbell, Capitol ST 210 (S)	20
19	19	**HALL OF FAME, VOL. 2** Jerry Lee Lewis, Smash SRS 67118 (S)	15
20	16	**WICHITA LINEMAN** Glen Campbell, Capitol ST 103 (S)	40
★ 21	24	**ALWAYS ALWAYS** Porter Wagoner & Dolly Parton, RCA Victor LSP 4186 (S)	3
22	7	**SONGS MY FATHER LEFT ME** Hank Williams Jr., MGM SE 4421 (S)	19
23	23	**JOHNNY CASH AT FOLSOM PRISON** Columbia CS 9629 (S)	62
24	21	**CARROLL COUNTY ACCIDENT** Porter Wagoner, RCA LSP 4116 (S)	25
25	27	**IF WE PUT OUR HEADS TOGETHER** Ernest Tubb & Loretta Lynn, Decca DL 75115 (S)	7
26	11	**DARLING YOU KNOW I WOULDN'T LIE** Conway Twitty, Decca DL 75108 (S)	14
27	28	**GLORY OF LOVE** Eddy Arnold, RCA Victor LSP 4179 (S)	5
★ 28	33	**JIM REEVES' GREATEST HITS, VOL. 3** RCA Victor LSP 4187 (S)	3
29	30	**DON GIBSON SINGS ALL TIME COUNTRY GOLD** RCA Victor LSP 4140 (S)	3
★ 30	40	**GAMES PEOPLE PLAY** Freddy Weller, Columbia CS 9904 (S)	2
★ 31	—	**UP TO DATE AND DOWN TO EARTH** Osborne Brothers, Decca DL 75128 (S)	1
32	29	**SMOKEY THE BAR** Henk Thompson, Dot DLP 25932 (S)	14
33	38	**I'M A GOOD MAN IN A BAG FRAME OF MIND** Jack Reno, Dot DLP 25946 (S)	2
34	32	**THE KIND OF MAN I AM** Charlie Louvin, Capitol ST 248 (S)	3
35	36	**HITS COVERED BY SNOW** Hank Snow, RCA Victor LSP 4166 (S)	3
★ 36	41	**A LITTLE BIT OF PEGGY** Peggy Little, Dot DLP 25948 (S)	2
37	39	**WEBB PIERCE SINGS HIS THING** Decca DL 75133 (S)	2
38	34	**JUST THE TWO OF US** Porter Wagoner & Dolly Parton, RCA Victor LPM 4039 (M); LSP 4039 (S)	46
★ 39	—	**AT HOME WITH LYNN ANDERSON** Chart CHS 1017 (S)	1
40	25	**THAT'S WHY I LOVE YOU SO MUCH** Merlin Muday, Capitol ST 229 (S)	6
★ 41	—	**AFFAIR** Bonnie Guitar, Dot DLP 25947 (S)	1
★ 42	—	**GREATEST HITS** Jimmy Dickens, Decca DL 75133 (S)	1
43	43	**WHY YOU BEEN GONE SO LONG** Johnny Darrell, United Artists UAS 6707 (S)	3
44	45	**TOUCH 'EM WITH LOVE** Bobbie Gentry, Capitol ST 155 (S)	2
★ 45	—	**BLUE RIBBON COUNTRY, VOL. 2** Various Artists, Capitol STBB 217 (S)	5

WORLD OF SOUL



FOUR CHILDREN PLAYING

And tin cans become dandelions,
Telephone poles are trees, while
Stones blend harmony, with mute voices;

And stark, gaunt walls, with crumbling
Brick and mortar and ancient windows,
Like specters witness...

A hallowed hell, of childish
Innocence and immunity from
The pathos of poverty;

Yet seeds of frustration buds
Of hopelessness, like yeast, will rise
And strike the soul-strings of a nation.

SOLD ON SOUL!

JACKEY BEAVERS ✳
PINEY BROWN ✳
IVORY JOE HUNTER
FANTON ROBINSON ✳
MOODY SCOTT
JOE SIMON ✳
PAUL VANN ✳
ELLA WASHINGTON ✳

✳ PRODUCED BY JOHN R.
FOR J. R. ENTERPRISES

SOUND STAGE 7

A DIVISION OF
MONUMENT CORP.

The Rhythm & Blues Revival No White Gloved, Black Hits

By ARNOLD SHAW

At about the time that this issue appears in print, TV viewers will have the opportunity of watching an hour special, "Life and Music of Fats Domino." Produced by The Filmakers Ltd. of Dallas, Texas, the film was videotaped in Las Vegas and New Orleans during the rhythm-and-bluesman's appearanes in these cities.

The receptivity of the TV market to this Special is an interesting commentary on a development that has been in the making, perhaps since the explosion on the entertainment scene of Elvis Presley in the mid-'50s.

That this development has accelerated tremendously is apparent when one considers the Otis Redding story. Two months before his accidental plane death in December 1967, Redding was named the World's No. 1 Male Vocalist by the British *Melody Maker*. It was a designation that had been monopolized by the Pelvis during the preceding ten years. Within days of the designation, the British Broadcasting Corporation had a crew at Redding's ranch outside of Macon, Ga., and filmed a TV documentary. The national radio network of France likewise responded to the occasion by broadcasting a Memphis Show featuring Redding and other Stax-Volt artists. No such recognition was accorded one of the major proponents of the Memphis Sound in his own land.

But Redding had not then as yet had a No. 1 record on American charts. "(Sitting on the) Dock of the Bay" happened after Otis' premature death at 26. Of greater import in terms of the present black renaissance is that he was a contemporary soul man and today's revival is concerned with the pioneer figures of the late '40s and early '50s.

The predominantly black orientation of Pop music became apparent, of course, by the time that such disciples of Presley as Jerry Lee Lewis, Carl Perkins, Buddy Holly and other rockabilly, white singers made their appearance. In records like "Blue Suede Shoes," "Peggy Sue," "Great Balls of Fire" and Gene Vincent's 'Be-Bop-a-Lula," the hillbilly accents had distinctly negroid textures and the walloping drive of r&b.

But it was in this period that the pioneer urban bluesmen went into a dismal decline. The recordings of Albert King, B. B. King, Howlin' Wolf, Bo Diddley, Muddy Waters, Little Richard, and Fats Domino dropped so badly in sales that for many under-30 listeners their current vogue is in the nature of **discovery**, not rediscovery. Most of these hitmakers of the '40s-'50s had to eke out a precarious existence by playing the so-called "chitlin' circuit" of segregated bars, clubs and saloons.

Of his current revival, Muddy Waters told an American college audience: "I had to come to you behind the Rolling Stones and The Beatles. I had to go to England to get here." And Bo Diddley echoed his Chess colleague: "We all owe a debt to The Beatles. They started playing r&b with country rhythms and changes. It had to come from over there first for American kids to listen."

Curiously, the British orientation of Rock in the '60s was one of the factors that at first contributed to the neglect of the urban bluesmen. After the impact of The Beatles, U. S. record buyers went on an English binge that had Britannia ruling our airwaves and that made overnight heroes of a long list of mop-haired Englishmen. Then, the creative power of The Beatles made a market for something known as Baroque Rock, and after "Sgt. Pepper" for Super-Albums and Studio Rock.

The west coast groups, particularly those out of San Francisco like the Grateful Dead, Country Joe & The Fish, Mothers of Invention and Big Brother and the Holding Company, all had ears for the blues. But for a time, they pushed the record market in a psychedelic and electronic direction. Also in giving vent to the alienation of youngsters and their distrust and disapproval of the Establishment, they made Protest and Art Rock a viable style.

Even before these developments of the '60s, rock 'n' roll gave evidence of a white backlash in the popularity of what has sometimes been called "pimple music." In the late '50s, we witnessed the emergence of young singers like Ricky Nelson, Tommy Sands, George Hamilton IV, Frankie Avalon, Fabian, Paul Anka and other white teenagers who bore the juvenile banners of Teenland. Pat Boone's white buckskins might be regarded as symbolic of an image he sought to create in contrast with Elvis' blue suedes.

And yet Boone scored some of his biggest best-sellers with white-gloved versions of black hits. Fats Domino's "Ain't It a Shame" became a smash for him as "Ain't That a Shame." Dipping in the record hits of Little Richard and a Chicago r&b group known as The Eldoradoes, Boone came up with chart climbers in "Tutti Frutti" and "At My Front Door." This was a time when some of the older generation artists tried to hold their footing in the record market by copying ghetto artists, as Georgia Gibbs did successfully with LaVern Baker's "Tweedle Dee" and Perry Como, with Gene & Eunice's "Ko Ko Mo."

So perceptive a listener as *The New Yorker's* rock critic, Ellen Willis, recently admitted that she tended "to prefer the tamer, white versions of rhythm-and-blues records to the black originals. Partly this was because the imitators were pushed on the radio, but partly it was because Georgia Gibbs **sounded better** to me than LaVern Baker. I was one of the white teen-aged reasons the music was being watered down."

By the same token, the black singers who made it in this period were of the Johnny Mathis-Tommy Edwars-Brook Benton stripe, not blues or gospel-oriented, but Black pop vocalists. It may be a startling observation. But the great Ray Charles did not break into the Gold Record class, even in the '60s, until he applied his soulful, preacher style to white country songs like on Gibson's "I Can't Stop Loving You."

For that matter, the story of Motown, despite its ample reservoir of talent, might have been somewhat less fantastic if Berry Gordy Jr. had not taken a white, pop approach to black material. "A few years back," Motown's chief record promoter said recently, "we couldn't make a WABC pick because they'd say, 'That's a blues sound.' Used to be you had 'good' music or popular music and you had 'race' music. Then you had rock 'n' roll and rhythm and blues. Now, Motown's bridged the gap between pop and r&b."

The success, too, of Atlantic Records (until Aretha Franklin) is based in part on a Caucasianized approach to rhythm and blues. "The blues records we made with Ruth Brown," Ahmet Ertegun said on Atlantic's 10th anniversary, "came out like urbanized, watered-down versions of real blues. But we discovered white kids started buying these records because the real blues were too hard for them to swallow. . . . What we did manage to achieve was something like the authentic blues, but cleaner, less rough and perforce more sophisticated."

By the time Aretha arrived at Atlantic, having unsucessfully experimented with "satin soul" on Columbia, the music market was ready for a drastic turn. For some time, the so-called Blue-Eyed Soul singers, like the Righteous Brothers and Tom Jones, and the white Blues Bands, like Paul Butterfield's and the Blues Project, had been digging in black earth and preparing the soil for a root flowering. The emergence of the Memphis Sound, a much darker mixture than Motown or Atlantic of Mississippi mud and country blues, suggested that white record buyers were ready for the real thing—not white kids singing or playing black, but black vocalists singing and playing black.

"The popularity of Aretha's kind of music," Atlantic's Jerry Wexler has observed, "is connected with something else. Call it the Negro Emergence, the Black Revolution, whatever. But the fact is that Negroes are starting to make it on *their* terms. They are singing *their* songs to white audiences, so both Negroes *and* soul music are more popular."

And the pioneer rhythm-and-bluesmen are enjoying a new popularity. "I've been comin' to New York for 30 years," B. B. King said recently, "and no one in the press had ever heard of me. But things are lookin' up for me now." Only three years earlier, King had told Charles Keil, author of *Urban Blues*: "Man, people think the average singer is stupid, and I'd like to get that out of their heads. . . . It really hurts me to hear my people put blues down. It's our big contribution—something to be proud of."

Well, in '68 B.B. was a featured performer at the Newport Folk Festival, and Blueway issued two new albums. Kent has reissued his old RPM LPs, and he is currently in demand on the college circuit.

Half-brother Albert King of Indianola, Miss., now a Stax artist, has quickly surfaced from the underground to be profiled in Vogue, Rolling Stone and New York magazine. "The new boss of rhythm 'n blues," as he has been called, spent many of his years driving a bulldozer or a trailer truck, and collecting four-to-five dollars for a sunup to sundown routine of performing for country folk. Today he says: "My days of paying dues are over. Now it's my turn to do the collecting."

Chess Records of Chicago has recently released the second album in a series it calls *Heavy Heads*. "Voyage 2" is a reissue of sides cut years ago by Willie Mabon, Chuck Berry, Muddy Waters, Sonny Boy Williamson, Howlin' Wolf, Little Walter and Lowell Fulson. Howlin' Wolf has a reissue of his own on Cadet and Chuck Berry, whose *Golden Decade* was released in '67, now has a new album on Mercury, *From St. Louis to Frisco*. Not too long ago, Chess brought Muddy Waters, Bo Diddley and Howlin' Wolf into a Chicago studio and recorded a new album with them. Muddy Waters has a new album, *Electric Mud*, of his own on Cadet.

If anyone requires additional evidence of the r&b revival, consider the following. In June of this year, within blocks of each other, the following artists could be heard on the Las Vegas Strip: Aretha Franklin, Ray Charles, Bill Medley (formerly of the Righteous Brothers), Solomon Burke, Gladys Knight & the Pips, Fats Domino and Little Richard.

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FLIPSIDE BLACKS SING COUNTRY MUSIC

By ARNOLD SHAW

On the recent release of Jackie Thompson singing 'Daddy Sang Bass," Columbia Records ran a full-page ad, "Remember Carl Perkins wrote it," the copy read, "and the great Johnny Cash turned it into a country hit. Now, Jackie does it in a soulful rock version with lots of style, lots of truth and a lot of heavy soul."

Apart from the quality of Thompson's platter, what mattered was that his record was a *black* cover of a country song.

Unquestionably, this is a less frequent occurrence than the reverse. Both in its origins and in its various manifestations, rock is white singers adapting to or working in a black tradition. And if we go back a bit in pop music, the minstrel show, ragtime, dixieland and swing are all instances of styles originated by black performers and copied, adapted and/or enhanced by white.

At the moment, there are at least two black singers who have built their record careers on white material, specifically white country material.

Joe Tex is associated with Dial Records, the record arm of Nashville's Tree publishing company. Tex's disks are produced by Tree's Buddy Killen. Since 1965 they have regularly made r&b charts, usually in the Top Ten, and occasionally as No. One: "I Want to Do Everything for You" in '65 and "Sweet Woman Like You" in '66, as well as sides like "Hold What You've Got" and "A Good Man's Hard to Find."

Although Tex has six LP's on the market, the character of his music was given no explicit identification until "Soul Country," as his next-to-the-last album was titled.

RCA's Charley Pride, who also has six LPs on the market, called his second, "Pride of Country," and his fourth, "Make Mine Country."

In a sense, the emergence of these two country-oriented, black singers cannot be considered novel. In 1962 soul-singer Ray Charles took a country ballad, previously a country hit for Decca's Kitty Wells, and made a No. 1 smash of it on Pop and r&b charts. The impact of Nashville-writer Don Gibson's song "I Can't Stop Loving You" was so great that ABC released two Ray Charles LPs whose contents are suggested by their titles: "Modern Sounds in Country and Western Music."

The exploitation of country material by black artists goes much further back. Way back, in fact, to the r&b era of the '40s. When he first went into record making, the late Syd Nathan of Cincinnati released disks on two labels: Queen for 'colored artists' and King for 'hillbilly singers.' Simply as a matter of smart business, when Nathan had a hit on Queen, he cut it on King, and vice versa.

"What Joe Tex and Charley Pride are doing is hardly new," Henry Glover, Nathan's a&r chief, recently observed. "And it wasn't new when Ray Charles went the country route. Maybe because we at King worked with white country singers as well as black r&b artists, it seemed a natural thing to cross boundary lines. We weren't afraid of intermarriages.

"Syd Nathan had me record blues with country singers like Cowboy Copas and Moon Mullican, and I cut country songs with shouters like Wynonie Harris and Bullmoose Jackson. Why, 'Mr. Blues,' as Wynonie was called, had one of his biggest sellers in a cover of a Hank Penney song and record, 'Bloodshot Eyes.' And Bullmoose had a big platter on a country song 'Why Don't You Haul Off and Love Me,' cut originally by Wayne Raney."

Ranging through records of the past twenty years, one finds a number that started as country hits and were later transported into the r&b field. In 1954 "Release Me" was a top country seller, with recordings by Ray Price on Columbia, Jimmy Heap on Capitol and Kitty Wells on Decca. Eight years later, it went to No. 1 on r&b charts on a Lenox disk by Little Esther Phillips. In 1961 Solomon Burke had a strong Atlantic record on a song called "Just Out of Reach (Of My Two Open Arms)." The heartbreak ballad saw the light of day originally on an obscure country record.

With these instances, and many others that could be cited, why should black use of white material be a subject for special notice? The question is analogous to the query: Why do white heads turn when a black man walks by arm-in-arm with a white girl? In a segregated society, the mixing of color (and apparently even the mingling of musical material) is inescapably an item for conversation or comment.

There is something more basic than shock value involved. When Chuck Berry first approached the Chess Brothers of Chicago about a recording session in '55, he brought with him a song that he called "Ida Red." It has been described as a country takeoff and Berry's guitar style—you can hear it on his "Golden Decade" album—surely had country overtones as well as blues figuration. Now, this should occasion no surprise since Berry was a southerner from St. Louis, Missouri, and could not possibly have avoided hearing the Grand Ole Opry from nearby Nashville, hillbilly programs from the Ozarks, and country performers over WLW out of Chicago, etc. After all, radio was rather white in the '30s when Berry was growing up.

What a man hears and what he experiences are, of course, two different matters. And Berry's experiences, like black southerners generally, were vastly different from those of the men who created hillbilly song. In its origins, country music evolved from a white tradition. (I am not using the term politically or emotionally.) It was based on folk-ballad literature imported from England, Scotland and Ireland by immigrants who settled in the mountainous regions of the middle-and-southeastern United States, who brought jigs and reels played by swirling fiddles with them, and who were white, Anglo-Saxon, Protestant, and not to overlook an even more basic consideration, free citizens. The Negro tradition was, by contrast, African, based on drums speaking a polyrhythmic language, and evolving from the tough experiences of a people enslaved, and as "free men," segregated, debased and misused.

In short, the singing of country material by a black man represents a merger of two completely contrasting, if not conflicting traditions. (More so than when a white man sings black material.) Black nationalists are doubtless not too happy about this adaptation of an alien tradition. But that black singers are today relaxed about working with material from an opposing musical tradition can be taken as a sign of the new sense of dignity, self-respect and confidence that they feel about the future.

THE STATE OF BLUES WEST COAST STYLE

By ELIOT TIEGEL

To a number of observant eyes the blues idiom is in a transitional period, rife with contradictions, yet overwhelming in the vitality of new, contemporary groups which are blowing blues music and firing up the emotions of young people around the world.

The once ethnic music found on "race records" is today being explored and exploited by whites and blacks together and this amalgamation of efforts is turning popular music into a strongly blues-dominated field. The analogy is found in recalling that the swing era sounds of the jazz and quasi-jazz bands of the 1930's and '40's became the popular music of that time period.

Today, with Ray Charles and the Supremes considered pop acts, not r&b in nature, the blues or soul field is crammed with people and styles which reflect both the old evergreen concepts for the blues and a more modern form of expression.

Roster of Labels

Where once it was the labels like Specialty or Alladin or Modern which fought the great battle for acceptance for r and b material, today the roster of labels recording blues runs impressively long.

In California, Arhoolie in Berkeley is the leading exponent of the pure, rural sound. Arhoolie fortunately is gaining a shot in the arm from two aggressive Los Angeles recordmen, Bob Krasnow and Don Graham, who have signed a distribution pact with Arhoolie's owner Chris Strachwitz to repackage and distribute his marvelous catalog of gutbucket, roots music.

"Most blues cats wouldn't change their lifestyle to cut another form of music," states Bob Krasnow, "even if they were told the record would be number one. Most blues cats wouldn't care if it was number one. You can't have the blues and be a millionaire. It's a lifestyle you have to be content with."

At this point in the record business, blues artists are gaining a greater exposure which of course which is providing them with the big money they have never seemed to be able to earn from the power structure which has controlled the live talent booking industry.

In fact, there is now a black talent booking agency, World-wide Productions which has become quite successful promoting concerts around the Los Angeles area, specializing in Motown acts, but sprinkling in enough funky soul to satisfy all aficionados. The firm has been in business over two years.

Specialty Records, which has been dormant for many years is now in a reactivated state in Los Angeles. Its roster has included such singers as Little Richard, Sam Cooke and Larry Williams.

While Specialty will be reintroducing musicians and styles which are somewhat dated, Blue Thumb is going after new blues artists. It has just recorded the Chicago Blue Stars which this week was appearing at the Ann Arbor, Mich., blues festival. The sextet is working on the first national playing circuit, blending in rock clubs like the Scene in New York (Aug. 12-13), the University of Massachusetts in Boston (Sept. 7), and the Jazz Workshop in San Francisco (Sept. 8-13). All told there are 15 dates in its tour, and the label will have its LP out to coincide with the first in-person exposure.

Blues Updated

Again, in the small blues label field, Venture, Tangerine and Fantasy's blues operation in Oakland, are all active. Motown has its eyes on a strong Los Angeles base and traditionally peering around the corner for the first sign that Los Angeles will take on a greater meaning for the heretofore Detroit headquartered company.

The straight 12-bar blues has its audience, and once the market for a particular brand of blues has been ascertained, the wise record company knows how to promote in that area. The straight 12-bar brand of blues has been reportedly having some trouble at the r&b radio station level. According to one record executive, the r&b stations say they were playing the pure blues form 20 years ago and now they look for something more updated. Maybe with a trumpet section and a roaring electric bass and conga drum.

Such artists as Howling Wolf, Muddy Waters, Lightnin' Hopkins, Albert King, have all remained pretty much in the traditional style of singing and working with "standard" type of blues songs.

The underground FM stations have had a great deal to do with exploiting new and the vintage blues music, especially on such stations as KPPC and KMET, in Los Angeles and KSAN in San Francisco. Vault Records, which has principally been a jazz and rock label, has begun recording blues artists. Owner Jack Lewerke brought Lightnin' Hopkins into his own studio and cut the first new LP the veteran singer has done in over two years, "California Mudslide" and "Earthquake."

The LP was produced by Bruce Bromberg, a young blues buff, and the company has an option to cut following material. Hopkins, whose works are spread over the catalogs of many companies, has remained in the traditional vein, with such songs as "Los Angeles Blues," "Easy on Your Heels," "Jesus Would You Come By Here," "No Education," "Los Angeles Boogie," and "Call On My Baby."

Vault has also recently released two other blues titles, "Blues Organ" by James Carravan and "Feelin the Blues," by the Chambers Brothers, recorded before the group shifted to Columbia. Vault has culled a single from this LP, "Just a Closer Walk to Thee," the traditional spiritual, arrangement of blues vocalist Papa Lightfoot will shortly join Vault's blues catalog once the company finishes recording him in Memphis.

At Capitol, Dave Axelrod, Phil Wright and Wayne Shaw lead the parade of in-house staff producers cutting r and b oriented material.

Black Culture

The company is also into a full-fledged program of promoting black culture and its performers, both through hiring blacks and by working with r and b companies. Rick Hall's Fame Records of Muscle Shoals, Ala., is a top prize Capitol is distributing.

Axelrod as the senior producer is the man to watch. He works with Lou Rawls, Cannonball Adderley and H. B. Barnum. "I've been making blues records all my life," Axelrod says. "I've never stopped. Now everybody is jumping on it. But a producer has got to

Continued on page S-6

The State of Blues West Coast Style

Continued from page 5-5

know the music. The cats who are successful have been at it a long time."

Cannonball Adderley, the jazz saxophonist, is experimenting all the time. "He always been avant-garde oriented," continues his producer. "The word soul has always been closely associated with his music. He's an album on Riverside right after he left Miles Davis, and his sound on that album was called soul music."

There are a number of persons who don't know what the blues are who are singing the blues, Axelrod contends. "What's worse is there are guys who don't know the blues who are writing what they feel are blues songs." Axelrod recalls one very successful writing team which once submitted a song to him for Rawls. "It was about living in the street, but it just didn't make it and I said the song is 'white'—it just didn't have any soul. They got very upset and they're well-known songwriters. The song was just too superficial."

Barnum, who has scores of projects going in Hollywood to make him one of the wealthiest musicians in the business, is beginning to think of his recording career. Axelrod plans cutting him as a singer next month. Barnum once had a hit on Imperial called "Rent a Tuxedo." Now he may have to do just that and go outside the recording and TV studio to get with the people.

Axelrod has a feeling that too many of today's young, new singers trying to cut blues just don't have any background in the style or in jazz. Jimmy Rushing sang joyously with Count Basie, Axelrod points out. Jimmy Witherspoon—whom he recorded—used heavy jazz musicians. Paradoxically there are many new blues attempters who attempt to use improvisational techniques found regularly in jazz in their modern forms of blues playing.

Modern Blues Music

Marshall Chess at Chess-Checker-Cadet is attempting to offer modern blues music. He is leaving a legacy of new sounds by amplifying and adding large band

Continued on page 5-28

SOUL SOUNDS IN THE MASS MARKETPLACE

By SUE C. CLARK

"We Got More Soul!" Dyke and the Blazers' current hit, could well be a theme song for everyone who digs Soul music—because there is definitely more Soul music around than ever.

Mass Exposure

The entrance of Soul music into the white market can be credited mostly to The Beatles, The Rolling Stones and Ray Charles who were the first to tell their audiences which Soul artists they were imitating—which led to the wider recognition of such greats as Chuck Berry, Muddy Waters, Little Richard, Sam Cooke, etc.

Another clue to the interest in Soul music by a large segment of the white audience is the shift in interest in popular music. Ten years ago when a white teen-ager went to college, he would often get interested in jazz. Today, that interest has shifted to "roots," or blues and Soul music. This, of course, is a logical outgrowth from the hippie culture which focused its attention on the simpler forms of things in life, from flowers to the basic country blues and country and western music.

Soul music is also a music to dance to, and most clubs, whether they be New York's Cheetah, or the neighborhood bar and restaurant in an Indiana town, book groups (white and black) which play Soul music for dancing. Every discotech in the country features records with the Motown Sound, Sly and the Family Stone, Sam and Dave, Wilson Picket, the late Otis Redding, etc. As psychedelic rock moves farther and farther away from the beat, Soul music moves into this gap.

Sly and the Family Stone seem to be bridging the musical gap between Soul and Rock. Sly deftly incorporates white technology (which that segment of his audience readily identifies with) and Soul rhythms, into a unique hybrid style which is spearheading the trend to eliminate separatism in music, a "togetherness" in music which could be called "Music Power." Why Sly and the Family Stone appeared at the Schaefer Central Park Music Festival (July 28, 1969), he was called back for four encores by 5,000 ecstatic fans, dancing on top of their chairs!

For the purposes of this article, I am restricting the term "Soul music" to all black artists in the r&b and pop idioms, whose background is both blues and gospel music, and who incorporate this influence in their styles. Examples: Blues, the sounds of Motown, Memphis, Muscle Shoals, and such individual artists as James Brown, The Impressions, Jerry Butler, etc. These artists are the basis of r&b sound. It would exclude such black artists as The Fifth Dimension, O. C. Smith, Nancy Wilson, etc. I make this distinction as many fine black artists frequently appear on television, for example, and have a large following in the white market. Other artists, who could be classified as "nitty-gritty" hard Soul sound artists, simply haven't had proper exposure to the white market.

Press

Unfortunately, very little attention is given to Soul music in the national press. Even such "specialty" magazines as Ebony devote very little space to Soul music artists; and it took Look years before they could find a reason for featuring James Brown (though they managed to make it a cover story when they did).

As a result, magazines and newspapers specializing in music are generally the only publications that consistently run news about Soul stars. Such periodicals as: Soul, Soul Sounds, R & B World, Hit Parader, Fusion, Rolling Stone, etc., fill the gap, but the audience is still a limited one.

For the first time Newsweek did a cover story on the Blues, but they ironically placed on the cover the photo of a white artist: Janis Joplin. While Newsweek and Time do feature an occasional piece on Soul artists in their weekly music columns, this is an area where Soul music is generally ignored.

Radio

Radio has been the most open medium for Soul music—and not just Soul radio. Top 40 Radio is certainly more restrictive, but once a Soul artist has a hit, the chances of getting a successive "Pick" are much easier. The proliferation of Soul radio has opened up the market for Soul music, enabling young audiences to discover that their listening is not limited to just Top 40 programming. This is particularly important to kids who love to dance. There are, of course, some stations—not only the Easy Listening Stations—but so-called Underground or Rock stations with program a rather limited amount of Soul music. However, Soul continues to grow into "straight" radio, e.g., WAWA-AM and FM in Milwaukee, Wis.—one of the first FM Soul Stations.

Early Soul hits (they called "r&b") by artists such as The Drifters, The Coasters, The Platters, Sam Cooke, Chuck Berry, Little Willie John, et. al., opened the door for rock and roll. Today's hits by such Soul artists as Wilson Pickett, David Ruffin, Aretha Franklin, Sly and the Family Stone, etc., carry on this tradition. Soul music's universality was sharply focused on a recent American Bandstand (ABC-TV) show. Dick Clark to long-haired blond Los Angeles teen: "What kind of music do you like?" Girl: "Hard rock and Soul music."

AT THE HARLEM FESTIVAL "Soul Show," left to right, Pops Staples, Mahalia Jackson, Mavis Staples, Tony Lawrence, Rev. Jesse Jackson and Ben Branch (with saxophone)—Photo by Victor Crichton.

Concert and Campus Report

The steady growing interest in Soul music for concerts on college campuses is accompanied by increased booking for Soul artists in the so-called rock palaces. Bill Graham of the Fillmores: East and West, is one of the biggest promoters in presenting Soul music to the white market. Graham was one of the first promoters to present the late Otis Redding to an almost exclusively white audience at the Fillmore Auditorium (December 1966). He books with an eye to exposing those Soul artists he believes deserve wider recognition. An example of this was his first booking of Sam and Dave in the Fillmore East (December 1968). He knew that his white audience wouldn't be aware of Sam and Dave's status as top Soul artists, so he booked Super Session as the "draw," but saved Sam and Dave as the closing act. Mike Bloomfield of Super Session, at the end of his set, increased the expectancy by adding his special preface (or Sam and Dave of "You-won't-believe-what-you're-going-to-see-now-they're-the-most-exciting . . . !"

Graham also shrewdly booked Johnny Winter (before his first record came on the market) with B. B. King at the Fillmore East (January 1969), thus increasing the exposure of both artists to a mainly white audience. Another coup of Graham's was presenting a duet with Janis Joplin and Mavis Staples of The Staple Singers when Big Brother and The Holding Company shared Fillmore East billing.

At the Fillmore Auditorium and the Fillmore West, Graham was the first to present many major Soul artists: Sam and Dave (1967), Ike and Tina Turner, The Impressions, among others. He was also the first to present top Blues artists, both white and black, to white rock fans in San Francisco (a good segment of which were among the first to becomes blues-conscious). Top black Blues artists that he presented were: B. B. King, Albert King, Muddy Waters, John Lee Hooker, Jimmy Reed, Magic Sam et. al.

Graham believes that Soul music will continue to penetrate the white market and he intends to book more and more top Soul acts, including return engagements for Ike and Tina Turner, Sly and the Family Stone.

Another area comparable to the college concert market is the growing series of independent concerts and summer festivals, where Soul music has made excellent inroads. New York entrepeneur Ron Delsner has created a unique series in the Schaefer Central Park Music Festival which spotlights jazz, rock, Soul music and folk. Delsner has gained a reputation for presenting artists of the stature of Aretha Franklin, and his concerts in Central Park are the highlights of music in summer in New York. Like Bill Graham, he presented Otis Redding in his festival in (July) 1966. At that time it wasn't standard procedure to have a second concert—only if the first concert sold out. This happened in the case of Otis Redding, though at that time the major percentage of the audience was black.

Schaefer Beer wisely underwrites Delsner's festival which grows in popularity each year, making it good business sense for Schaefer. Although it is a predominently white audience which attends the series, the exposure for Soul artists is invaluable. As the festival

Continued on page 5-8

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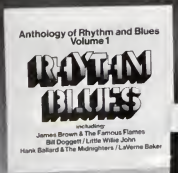

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Soul Sounds in the Mass Marketplace

Continued from page S-6

grows, Delsner finds the latitude to book Soul stars from both the present and the past, "I'm for the nostalgia bit a lot. It took me three years to get Little Richard, and four years to get Chuck Berry. I think we are opening the eyes and ears of the younger audience (black and white) to the 'roots.' I like to mix some of the old-timers with new stars." Delsner, a jazz fan, likes all forms of good music, but is sad to see so much attention given to groups who just play LOUD. "A lot of kids come for electronic violence. It gets them excited but it doesn't mean it's great music."

There are added refinements to the festival each year. The sound system in 1969—which has always been loud—now ranks with the best systems, and can be quite clearly heard on Central Park West. Almost every concert is sold out (5,000 seats each concert), and the audience which cannot purchase a seat ($1.50 orchestra; $1 bleachers) seats itself on the surrounding grounds. At the B. B. King/Led Zeppelin concert (July 21), a rough estimate of 15,000 must have heard each concert. At the end of B. B. King's set on the second show, Delsner lamented to WNEW-FM's Scott Muni, "Why doesn't somebody film this for television?"

Television

This year has seen a sudden upsurge in the presentation of Soul artists on television. In certain respects it has still been limited in that the increased exposure has centered on the "talk" shows, but there are also some Specials devoted exclusively to Soul music. Dionne Warwick will have her own special on CBS (September 17). Also, the Johnson's (hair) products Special will feature: Wilson Pickett, Della Reese, Jerry Butler, Redd Fox.

Exposure for Soul artists has largely been through the efforts of the "talk" shows such as Mike Douglas, Joey Bishop, Merv Griffin, the recently transferred Donald O'Connor, and of course, Johnny Carson's Tonight Show. It almost seems to be a policy of Carson's when he has an out-of-town engagement, to select substitute hosts from the top Soul comedians—e.g., Flip Wilson, Bill Cosby, who in turn present many of their favorite artists from the Soul and Jazz worlds. On a recent and most memorable show, Flip Wilson featured Wilson Pickett, Joe Tex and Jimi Hendrix.

Summer, 1969, saw the debut of two prime time "talk" shows that have national coverage. Metro Media presented the David Frost Show (Billy Taylor is the orchestra leader) and Tetamer's Talk Show, James Brown, Red Foxx among other Soul artists.

ABC presented Dick Cavett whose policy was not only to expose the artists but to treat them as personalities and interview them as well. Among the Soul artists Cavett had as guests were: B. B. King, Sam and Dave, the Edwin Hawkins Singers, Smokey Robinson, Edwin Starr, Jimi Hendrix and Dionne and Dee Dee Warwick. When presenting the Edwin Hawkins Singers Cavett allowed ample time for them to build their musical climaxes so that their hit "Oh Happy Day" would have its proper impact.

One of the major problems in presenting Soul music on television is that it is not easily understood HOW to present it. There is so much flash and excitement in Soul music which seems to elude standard television techniques. Merv Griffin realizing this, hired Paradigm Films to go on location in Providence, R. I., to film Aretha Franklin before a Soul audience, and as a result captured the excitement for his audience. her music.

Soul music has always required big bands (at least seven and usually a minimum of 10 to 15 musicians are involved) which has been a prohibitive cost factor in presenting Soul music on TV. Aretha Franklin's few televised "guest" appearances have never captured the "real" Aretha as she has been forced to sing with the studio orchestra which usually backs her charts but provides none of the essential drive she needs in her music.

Atlantic's Jerry Wexler, when approached by some television producers from a major network regarding a special on Aretha, voiced the major criticism for presenting musical artists on TV: If it were up to him, he (Jerry) wouldn't allow any of the Atlantic artists to do television appearances unless Atlantic's engineers could control the sound.

The problem of bad sound exists in television because an artist cannot bring in his own sound people, and must work with union stage personnel, most of whom have never even seen a Soul artist in "live" performance and have no conception of the proper balance for the sound. Let us hope that someone somewhere is working on this problem!

With the growing interest in Soul music, independent Soul music shows have begun to appear on TV. In the New York City area, NET affiliate WNDT presented a show simply entitled "Soul," underwritten by the Ford Foundation. It was an ambitious undertaking to present Soul artists "live" with the Ruben Phillips Orchestra (from the Apollo Theatre), but the budgetary considerations restricted the latitude a show with this format could use. They did, however, present such stars as The Impressions, Wilson Pickett and Marion Williams. Unfortunately, there is some doubt as to whether this show will return in the fall.

ABC has a Public Service series in New York called "Like It Is" (produced by Charles Hobson). The format covers a broad spectrum of topics, but music is a vital part of the programming, from Soul (Don Covay) to Jazz (Herbie Hancock) to Gospel ("live" taping at Brooklyn's Washington Temple).

Television is getting hipper about top-selling Soul artists. When Marvin Gaye's "I Heard It Through the Grapevine" was topping the charts, he appeared on "Hollywood Palace," "The Joey Bishop Show" and "The Tonight Show" all within a two-week period. Recent specials spotlighting The Supremes and The Temptations as well as The Temptations' own special, and Diana Ross hosting guests Ethel Waters and Stevie Wonder on "Hollywood Palace" are a step forward but simply not enough.

In 1968 Metro Media did a rather controversial special—the psychedelic lighting effects were not in all in keeping with the show—on James Brown which was videotaped "live" at the Apollo Theatre. In 1969 they presented a long overdue Special on the Memphis Sound called "Gettin' It All Together," starring Atlantic's Sam and Dave; Stax artists: Booker T. and The MGs and Carla Thomas. All these artists have been top-selling Soul stars for the last several years, but have not had exposure on television to the mass market. Although the program included a tribute to the late and great Otis Redding, Redding himself never got past doing TV shows lip-synching to his records (Dick Clark's American Bandstand; Lloyd Thaxton, etc.) which were the only avenues open to him at that time.

Metro Media was also a pioneer in presenting Tony Lawrence's Harlem Cultural Festival in 1968. In 1969 Mr. Lawrence's Harlem Cultural Festival took on added impact, when CBS gave it network time, as a Special (featuring the Fifth Dimension, Edwin Hawkins Singers et al). On July 28 at 8:30 P.M. (EDT) Mobil Louse Coffee Division of General Foods undertook sponsoring the entire cost of the festival (six shows, running over $100,000) as well as sponsoring the CBS Special. Tony Lawrence has lined up major network television syndication for the other programs from the festival, beginning with the Gospel Show (Staple Singers) and Motown Sound (David Ruffin; Gladys Knight) in August. "We are planning to make the Harlem Cultural Festival for next year," Lawrence exclaims, "and we expect it to be even greater!" Certainly, the presentation of Soul music "live" before the audiences in Harlem is one of the best ways for it to be exposed on television.

CBS is offering a fall series hosted by Leslie Uggams, and if their first show booking of Sly and The Family Stone is indication of what is to come, it should really be a most interesting series! The Smothers Brothers Comedy Hour, who Miss Uggams replaces, began the exploitation of the "hard" Soul artists in 1969, presenting Ike and Tina Turner.

The time certainly seems right for a show which would feature Soul music regularly. There are, of course, many artists in this music who could, if they capitalize on the large interest in Blues by the white audience, a show could incorporate a format of a big Blues Special, possibly hosted by a white blues artist (to attract the "Cream audience"), Stevie Winwood, Clapton, Johnny Winter, Janis Joplin, Paul Butterfield, and have a strongly integrated list of guests artists; e.g., Taj Mahal, B. B. King, Bobby "Blue" Bland, Buddy Guy, Muddy Waters, Magic Sam.

This type of program could alternate on a biweekly basis with a show which would be devoted to rock and Soul music. Here, a host or co-host idea could work, selecting stars from each idiom. Top Soul artists who have established reputations such as Jerry Butler, Curtis Mayfield, David Ruffin, Sam and Dave, Sly and the Family Stone, Wilson Pickett, Joe Tex Simon would be excellent choices from their field. It would not have to be limited to the same host(s) for the entire series, but could be worked in such a way that the host(s) would get exposure on television coverage himself to the point of jeopardizing his own personal appearance career.

The new series based on the Billboard charts will expose many fine Soul artists whose appearance on the charts to the mass audience who have never had the opportunity to see these artists perform. When Mike Douglas invited James Brown as his co-host for a week, CBS broke precedent and bought advertising on Soul Radio! They (CBS) also bought advertising time for their presentation of the Harlem Cultural Festival.

This year saw country music come into its own on television with two shows: Johnny Cash and "Hee Haw." Isn't Soul music long overdue for its own spot?

SOUL TRENDS—THE WIDENING AUDIENCE INTO POP

By IRA TRACHTER

The qualities peculiar to the music called Soul are not necessarily inherent in the music itself. Young-Holt Unlimited's "Soulful Strut" bears little resemblance, musically or stylistically, to James Brown's "Say It Loud I'm Black and I'm Proud," yet both were best selling soul sides. Soul has been almost exclusively the music black artists perform for a black audience.

In the past, an r and b hit was covered by a popular white performer who usually walked away with the hit version. Today, things are not only changing in job opportunities, housing and equal rights, but they are also changing, probably more rapidly, in the record industry. No artist, black or white, would dare cover an Aretha Franklin or a Temptations single because he, she or they would most certainly come out with the very short end of the stick.

And a careful study of Billboard's r and b Singles Chart since August 1968 reveals an interesting fact: virtually every single making the top 20 of the R&B Chart was a Hot 100 Singles Chart entry also, and a good many of these went to position 50 or better.

Since the top 50 singles on the Hot 100 are positioned solely on the basis of national retail sales reports, it is more than likely that blacks were not the only consumers of this product.

Getting back to "Soulful Strut," it fared as well on the Hot 100 Chart as it did on the r and b chart, reaching no. three on both. Furthermore, the substantial top 40 airplay supported on this single and others familiar evidence of Soul's general acceptance by top 40 stations which broadcast to a wider audience than r and b stations.

Few top 40 stations failed to program Marvin Gaye's million selling "I Heard It Through the Grapevine," and James Brown's "Mother Popcorn," an instant Soul smash, was later programmed by many important top 40 stations, giving it greater exposure than it would have gotten via r and b alone. It is also doubtful that an r and b station is any longer limited to an exclusively black audience. If whites listen to an r and b station and like some the records they hear, the hit potential of these records becomes greater.

Larger record manufacturers emphasizing soul product, such as Atlantic-Atco, Tamla-Motown, and Stax-Volt, with their effective and sophisticated facilities of promotion, have had great success exposing their product to a wider audience, establishing pop hits by such artists as Archie Bell and the Drells, Clarence Carter, Tyrone Davis, Aretha Franklin, Wilson Pickett, Otis Redding, Sam and Dave (for Atlantic-Atco), Marvin Gaye, Gladys Knight and the Pips, Smokey Robinson and the Miracles, Diana Ross and the Supremes, David Ruffin, Edwin Starr, the Temptations, Jr. Walker and the All-Stars, Stevie Wonder (for Tamla-Motown), and the Mombassas, Booker T and the MG's, Johnny Taylor, and Carla Thomas (for Stax-Volt).

Other labels also have developed pop hits from soul-oriented material; since January 1969 singles by these artists have gone as high as the top 20 on the Hot 100 Chart, achieving the bona fide status of pop hit: Sonny Charles and the Checkmates Ltd. (A&M), Young-Holt Unlimited (Brunswick), Edwin Hawkins Singers (Pavilion), Joy and the Joy Boys (Epic), James Brown (King), Jerry Butler (Mercury), Winstons (Metromedia), Friends of Distinction (RCA), Dionne Warwick (Scepter), Fifth Dimension (Soul City), Joe Simon (Sound Stage 7), Isley Brothers (T-Neck), and Watts 103rd Street Band (Warner Bros.-7 Arts). The list of those artists reaching the top 50 is almost endless.

Further evidence of Soul's growing ability to widen its audience base is the increasing number of singles deemed suitable for easy-listening airplay, attracting another audience entirely. Since the beginning of the year, singles by Dionne Warwick, Stevie Wonder, Young-Holt Unlimited, Booker T and the MG's, Fifth Dimen-

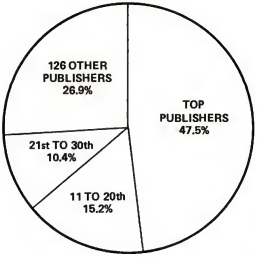
Continued on page S-25

Congratulations to N. A. T. R. A.

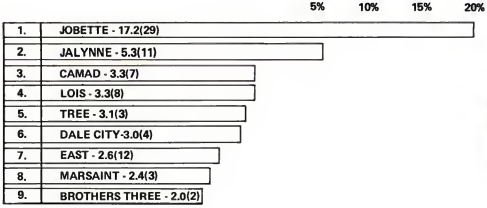
MID YEAR ANALYSIS OF BILLBOARD'S SOUL CHARTS

CHART TOPPING GROUPS, THE TEMPTATIONS AND DIANA ROSS AND THE SUPREMES

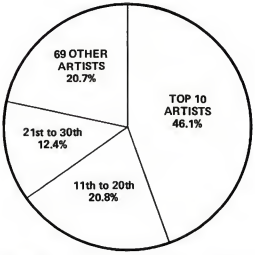
HOW 156 PUBLISHERS SHARED THE SOUL SINGLES CHART ACTION



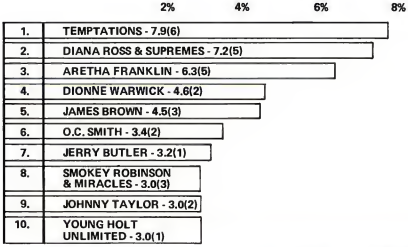
TOP PUBLISHERS AND THEIR % SHARE OF THE SOUL SINGLES CHART



HOW 99 ARTISTS SHARED THE SOUL ALBUM CHART ACTION



TOP 10 ARTISTS AND THEIR % SHARE OF THE SOUL ALBUM CHART



HOW 147 ARTISTS
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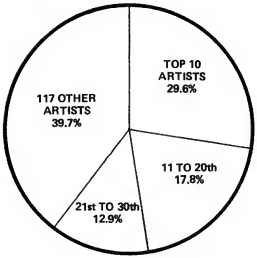
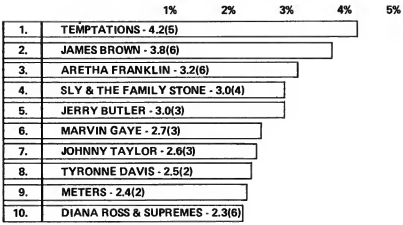
SOUL SINGLES CHART ACTION



TOP 10 ARTISTS
AND THEIR % SHARE
OF THE SOUL SINGLES CHART



HOW 47 LABELS
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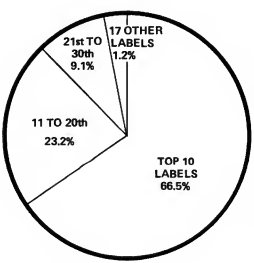
SOUL ALBUM CHART ACTION



TOP 10 LABELS
AND THEIR % SHARE
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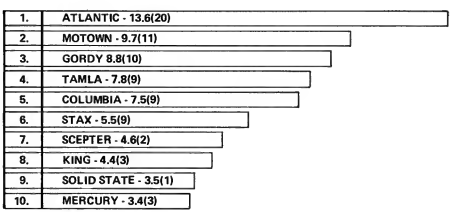

HOW 84 LABELS
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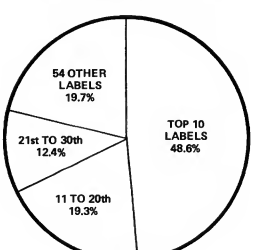
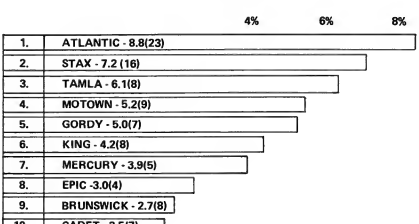


TOP 10 LABELS
AND THEIR % SHARE
OF THE SOUL SINGLE CHART



BEGINNING NEW NATRA ERA—E. RODNEY JONES

By EARL PAIGE

The nation's black radio and television personalities view 1969 as a turning point in their attempts to take their rightful position in the broadcasting industry, as a time when plans to organize a regional network of broadcasting will reach fruition, and as a time when more blacks will be elevated into positions of management in the broadcasting industry. The man who hopes these aims of the National Association of Television and Radio Announcers (NATRA) can be achieved, and who vows his undivided efforts at accomplishing what his black colleagues desire, is too modest to confess that in his daily activities at WVON in Chicago, he is the epitome of all NATRA wants to achieve.

For information about E. Rodney Jones, the air personality, he modestly refers you to Lucky Cordell, the station's assistant manager. For information about NATRA, he tells you he wants to be its president for two more years.

"Our convention theme this year is 'The Time Has Come for Us to Work Together.' This year marks the end of the reign for the 'new breed.' It's the beginning of a new era for NATRA." The determination in Jones' voice tells the listener that he intends to see NATRA shaped into an organization that tends to business, that he may be a little self-conscious about criticism directed at earlier conventions, and that NATRA is, indeed, making great strides.

Evidence of these strides include such developments as NATRA's newly formed Fraternity of Record Executives (FORE), which will exist separately but within NATRA's framework and a coordinating wing for its record industry members. Another large step was the completion of NATRA's first seminar at the University of Iowa, where station presidents shaped what will become NATRA's School of the Broadcasting Sciences. And still another forward move, NATRA's new committee to help Jones' efforts to renew their licenses and comply with Federal Communications Commission guidelines established to guarantee fair wages, better jobs, and more opportunity for black radio and TV professionals.

"FORE will function on a professional level. We're going to cut out the cocktail party approach and the ducking behind curtains and take care of business in a business-like way. There will be product displays and the record people will work in such a way as to not interfere with our other seminars or programs during the convention.

"Our seminar in Iowa this year was highly successful. Next year in 1970 it will be a month-long series of educational programs with the regional presidents inviting key personnel from all sections of the country to participate, with all expenses paid. The University of Iowa faculty will welcome us with open arms, thanks to the help we received from Chuck Spellman, a graduate student there," Jones said.

The seminars, Jones said, are the vanguard of adopting an accredited course for black television and radio announcers. "This will be a program offering a degree—it will not be a career academy type of thing. The time has come when some of the older NATRA members who have become accomplished in the fundamentals can step into management positions in the industry. There will be no complaints about people not being qualified for management positions because NATRA is going to qualify them."

In the area of upgrading more black announcers into the management levels of broadcasting, it is significant to note that the keynote address at NATRA's convention was made by Capitol Records' president, Stan Gortikov, whose firm has taken a corporate stand to increase employment of blacks in sales and promotion posts. Jones said he was impressed, when recently, Gortikov looked around at a Capitol record distributor's meeting and said, "We're embarrassingly white here." Gortikov's talk was entitled: "Can NATRA meet the Challenge of the Seventies?"

The future of NATRA inevitably will find the organization's members taking a more vital role in black community relations, if only for the sole reason that Jones' station has set such an invaluable example in its own community involvement programs over the past six years. Jones gives much of the credit for the programs to Cordell, but no visitor at the station can fail to observe that WVON's preeminence in black radio is a result of a team effort.

Visitors arrive by the bus loads every day of the work week during the summer school vacation period. "We try to divide the groups of 100 into smaller ones of usually 25," said Cordell, in explaining how the station manages to handle thousands of curious youngsters who have been awed by the station's personalities. "It's really a big thing for these kids to see the personality behind the microphone or to be able to chat with us informally," he said.

The kids who swarm out to WVON do, one way or another, get to see the station's personalities, because the station goes to every type of community and public function. The programs include a regular Christmas basket fund that furnishes food for thousands of needy families. Each summer, WVON's basketball clinics, under the auspices of the Chicago Park District, and the Chicago Police Department, involve thousands of youngsters and result in college scholarships. The station gave away 50,000 "Mod Mod Guys" tee shirts last summer in a "Keep Chicago Cool" campaign.

The station's bulletin board has to be updated daily because each of the station's personalities attends at least three public functions a week. "This might be to merely spin records at a dance, or be an emcee at a show, or to speak on education at a school assembly meeting," Cordell explained. "We'll go anywhere free as long as the function is non-profit. You name it and we've been to it."

Non-profit functions are publicized on WVON around the clock, announcing to about 50 public service spots each day. During an election, for example, the station gives information to voters and exhorts them to exercise their rights as a citizen. Editorials echo the message.

"Our editorials are the soul of our station," Cordell said. "We do take a stand. If this means chastizing our listeners, we chastize them. But we go after the police and the mayor too. The voice of the editorials and their creator, Roy Wood, has little comment:

"We have to keep working until everybody in the country learns how to live with each other."

That seems to appropriately sum up E. Rodney Jones' hopes for NATRA too.

Oldies, Jamaica Influence British Soul Scene

By NORMAN JOPLING

The soul scene in Britain is going through a lot of changes. A prominent golden oldies have been scraped from the barrels, but very few of the follow-ups are making it: "Get Ready" was the Temptations' biggest hit here a few months back, but the followup "Ain't Too Proud to Beg" (which made it first time around) flopped dismally.

Other stars with the same problem include Jackie Wilson, Martha & the Vandellas, the Righteous Brothers, Jr. Walker, Ike & Tina, and many many more. Only the Isley Brothers, after three solid top ten hits, are scoring consistently, but their new hit "It's Your Thing" seems too progressive for the British market and is only hovering around the middle of the top 50. None of the other U. S. items in this "New Beat" bag—James Brown, Tyrone Davis—mean very much here despite their popularity with in-crowd soul fanatics and Jamaicans.

For U. S. Soul to be a commercial proposition here it must sell to the white pop market in quantities which are competitive with home product. And although home product is pretty uninspired at the moment, at least the white market can identify with the dozens of "boy next door" groups that are always available. Therefore soul has to be extra strong musically to compete with the much inferior home talent.

At the moment U. S. soul either just isn't good enough or is too progressive. This market has never flipped for the over-arranged black music which is happening in America, and the growing tendency of soul to reflect racial attitudes touches something that hasn't yet been experienced here. There is however a 'race' market growing, but more of that later.

The more sophisticated American artists like the Impressions, the Delfonics and Terry Butler, have never made it here and the Dells' hit is unlikely to be the thin end of any wedge. The principal reason for this is lack of exposure—the BBC only has one r&b show (hosted by Mike Raven) on its one pop channel. The soul sounds to make the charts without exposure (surprisingly enough the BBC plugs the re-issues heavily) are some of the ultra-commercial Jamaican reggae items that first circulated through the black underground—two examples are "Israelites" and "Wet Dream," and the BBC refuses to even mention the latter by name.

Discotheques are airing current U. S. sounds, re-issues, reggae, white nouveau rock, but they are not a representative market yet and it is mainly the strong commercial type of r&b (mostly vintage '65 to '67) has turned many older soul fans on to other realms of music. The alternatives are usually progressive and psychedelic rock, folk and jazz. It is ironic that most "progressive" white music is based on the blues, yet at the present time U. S. soul is getting further and further away from the blues roots.

The most successful progressive soul idiom is the reggae, a Jamaican style modified from the monotonous blue beat. It has two advantages over the U. S. sound. Firstly there is a large Jamaican record buying public who spend proportionately more on records, mainly singles, than the whites. Jamaicans in Britain tend to accumulate more spending money as they have not yet adopted the yearly consumer ritual. This "race" market also includes a large new cult of whites in their early teens who have taken Jamaican music as their own.

This social group, mainly from working class areas, reacts against the hippie values (in the widest sense by wearing cropped hairs, jeans and suspendes, heavy boots and getting involved with violence and speed drugs.

The other reason for the spread of reggae is its evolution. After many years of repetitive blue beat and primitive recording techniques, the sound has finally evolved into something more sophisticated and complicated, and altogether more interesting.

Spearheading the reggae craze are Desmond Dekker and Johnny Nash, and the movement is still growing. With no superstar to replace Otis and no Holland-Dozier-Holland it seems unlikely that the soul scene will shift yet from its basic foundations of reissues and reggae.

Soul Music And Social Change

By RICHARD ROBINSON

Because Otis Redding couldn't get it anywhere else, he wanted some "Respect" when he got home. Because James Brown knew the only way to get the message across was to sing it himself, he put it on the line "I'm black and I'm proud." Because Curtis Mayfield is concerned with his brothers, black and white, he makes his statement "If you had a choice of colors."

The messages song is an increasingly important form of black music. Where white soul and white folk have produced protest lyrics of varying degrees of intensity, black message music has produced statements and commentary. Rather than advocating revolution, drugs, or new social attitudes by forceful, obvious lyrics, the black messages is usually a positive statement of condition colored by exciting music into a sense of necessity.

Black message music is only one example of a new development in the black world. Where once soul concerned itself with gaining and losing love, the universal statements of men like Curtis Mayfield, Roebuck Staples, James Brown and Sly Stone have turned to the position of the black man in America and have attempted, through the same inspirational techniques that make gospel great, to give the listener the task of communicating some of the pride of a new generation of black Americans.

Whether it is Curtis Mayfield writing and performing the theme song for The Miss Black America Beauty Pageant in Madison Square Garden or James Brown sporting a natural, the black medium has taken on a new awareness of how he stands in relation to his people. The result has been the implementing of social change by the black performer.

During the past, his involvement in soul music, Curtis Mayfield has written material that has become the classic example of how the intelligent black, concerned with the state of his people, can set down new goals and inject pride through music. Beginning with "We're a Winner," Mayfield's unique talent of combining catchy melody, interesting instrumentation, and cleverly couched commentary has led him to top selling recording success and great respect within the black community. Examples of his skillful blend

Continued on page S-24

"COLOR HIM FATHER"

Color the single GOLDEN
the album HAPPENING
and

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BEGINNING OF NATRA--A PIONEER REMEMBERS

EDITOR'S NOTE: This is the personal story of Jack Gibson, a pioneer radio personality, today a leading record company executive, who felt in 1954 that he and several deejay friends in the radio business should get together for a meeting. From that beginning, which started out as more of a social club, has grown the alive, progressive social force known today as the National Association of Television and Radio Announcers. And NATRA, as an obligation to the industry, leaves no stone unturned in trying to improve the standing of its members coast-to-coast and Black radio in general.

In the early days of radio, deejays were much more important. In those days, some deejays were second only to the mayor of the city. And we used to keep fairly close in touch with each other. The idea came to get everybody together.

I was then working at WERD in Atlanta—the first Black-owned and Black-operated soul station in the nation. In fact, I helped put it on the air in 1948. Working with me were Bert Johnson, now of WAOK in Atlanta and Joe Howard of WGPR in Detroit. I wrote up a letter and Bert and Joe ran it off on a machine in the office. We sent that letter to 24 of the top-grade Soul personalities in the nation—people I knew.

Then I called Tommy Small, who was known as Dr. Jive on WLIB in New York; he was the second Dr. Jive as I believe the first was Phil Gordon, now with Chase-Manhattan Bank. Tommy had an interest in a club at 135th Street and Seventh Avenue called Small's Paradise. He was the unofficial "mayor" of Harlem; the people there had voted him their mayor in a public contest. Tommy was a personal friend. I had known him when he worked for a Savannah, Ga. radio station. He told me he would use his nightclub for our meetings and he'd help set up hotel reservations. He said to set up a date for the meetings.

I asked the guys to come to New York the last week of January 1955. All 24 said yes. Our meetings were Friday night and Saturday morning and afternoon. On Saturday afternoon, the men elected me the first president of the National Association of Radio Announcers. Attending that meeting, as far as I can recall, were Spider Burke of St. Louis, Hot Rod Hulber now of WINN in Baltimore, John Hardy of San Francisco, Larry McKinley of New Orleans, Jack Holmes of Norfolk, Gene Potts of Charlotte, Ernie Durham of Detroit, Ken Knight of Jacksonville, Larry Dean then of Detroit, Joe Howard, John Slade of Cleveland, Jack the Bell Boy of Savanah, Hound Dog Lorenz, Jimmy Byrd of Durham, N. C.; Ed Cook of Nashville, the late Dave Dixon of St. Louis, E. Rodney Jones then of St. Louis.

The first night, we all went over to a nightclub on 125th Street to heckle a singer who was appearing there—Joe Medlin, now working with the producing team of Holland-Dozier-Holland.

But on Saturday, we adjourned to a couple of buses and all went to Atlantic City (the bus had a flat on the way) to the Club Harlem where Larry Steele had his "Smart Affairs" show. We were guests, but we took over the whole show. I remember E. Rodney Jones playing horn, that was his claim to fame, the horn. We all did something. I guess I did my dance. I remember a little girl performing in that show who later became famous—Dakota Staton. But that night it was the deejays who were the stars.

Among the men who were instrumental in helping NARA in those early days was Jerry Wexler and Ahmet Ertegun of Atlantic Records, Jerry Blaine, the Chess brothers, Al Silver ofEmber Records, and Ewart Abner Jr. of Veejay Records.

I actually got started in radio in 1945. I was an actor on a soap opera show. Before the show one day, we were kidding around. I didn't know the mike was on. A man was trying to buy some time from the station to sell cars. He heard me and said: "That's the man I want. So, I began playing records for a half-hour every night over WCFL, a 50,000-watt station, for $60 a week. Later, magazine articles referred to me as one of the original 16 Negro air personalities. Of those 16, only Hal Jackson is still on the air.

NARA, at the beginning, was just a big social club so we could help each other. Our next meeting was in the Southern Hotel in Chicago. Those first few years, the meetings were all in Negro hotels. Later, we moved downtown.

But that's how it all started.

When Dylan Recorded For Victoria Spivey

"Yes, I still record—for my own label and for anyone who will meet my price."

This forthright point of view is that of Victoria Spivey, pioneer blues artist and writer of such great blues pieces as "Black Snake Blues," "Hoodoo Man Blues," "No Papa No" and many other classics.

Victoria whose record catalog includes such noted blues performers as Big Joe Williams, Lonnie Johnson, Roosevelt Sykes and many more as well as some early sides by Bob Dylan—is her own chief sales executive. She contacts the dealers, allocates the merchandise and takes care of the finances. She has a great respect for her blues line, and therefore expects and receives payment on the line. Deferred billing is not for her.

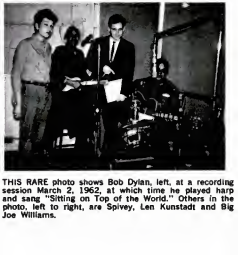
She explains: "My name is Victoria, not Victor, and whereas Victor can wait for its money, I expect to be paid promptly."

Victoria was born in Houston, of a musical family. Her father and brothers were members of a Texas string band, according to Len Kunstadt, her manager. He adds: "As a child she was inspired by the legendary blues pianist, Robert Calvin. . . . In the early 1920's she played the Galveston and Houston gambling and gay houses together with Blind Lemon Jefferson, Joe Pullam, Pearl Dickson and others. Her sorrowful moan, low down home blues piano and her stark, rough blues lyrics developed during this period. From 1926 to 1929 Victoria's star began to shine and she became a chief property on Okey records.

Victoria has been in movies—having starred in King Vidor's "Hallelujah" in the 1930's, and she was part of the Chicago scene with Tampa Red, Memphis Minnie, Peatie Wheatstraw, Big Bill Broonzy and others.

Victoria has also been involved with church music and has, all through the decades remained active in the Negro musical heritage which has contributed so much to the world of Musical Americana.

Currently, with Len Kunstadt, Victoria is tracing her old songs in order to validate many of her copyrights. She continues to be vitally interested in the world of blues and is a link to the romantic past.



THIS RARE photo shows Bob Dylan, left, at a recording session March 2, 1962, at which time he played harp and sang "Sitting on Top of the World." Others in the photo, left to right, are Spivey, Len Kunstadt and Big Joe Williams.

SMALL SOUL LABELS HAVE AN ADVANTAGE

By RICHARD ROBINSON

Small r and b record labels with less product than major companies and more personal involvement with that product are generally more effective in gaining initial airplay and sales according to many r and b industry executives. Because of the nature of r and b promotion and r and b radio station policies, even the largest labels, whose r and b product is only part of their line, are making an effort to provide autonomy to their r and b producers, promotion men, and artists.

"Even if you are a big company and you release a lot of r and b records you can only concentrate on three or five of them at a time. I don't think you can push seven or so. If you're working three and get them you're in good shape. You can't just throw them out and hope they stick because just like pop there are a lot of r and b records out there," says Oscar Fields, national promotion director of Bell Records.

"If you look at the charts you'll see many labels you've never heard of before. They have only one or two records out there and they'll go out on the road and push that one record. It's the only record they have so they get a shot. The smaller companies have the advantage because they can concentrate. If you have ten records out you have to regionalize and then start to spread. The smaller companies have an edge."

National sales and promotion manager of Minit Records Al Riley says that the small independent also has an advantage. "I think the small independent makes much more headway. He becomes much more involved, he's not a subsidiary of anything. I don't think that the proper tools are instituted for given by a huge company to its r and b arm. I think the little independent wins out to some degree, but eventually he gets gobbled up. If he has a record that starts to hit and he wants to sell it, a large company jumps in and gets the proceeds after a small company has gotten the record started."

But there is peaceful co-existence between large labels and the small r and b independents simply because the larger labels are always ready to absorb the small successful label. The field, according to most industry sources, is wide open for the small label with one or two pieces of product simply because this has become the traditional method for many r and b hits to occur. Larger companies are, in fact, beginning to emulate the independents. They are providing their r and b arms with their own promotion, sales, production, and executive forces in order to achieve maximum effectiveness in the market.

Many small labels are distributed by large companies and this creates another area in which the facilities of the large record company can work effectively to make hits hand-in-hand with the small label. Capitol Records, for instance, has made distribution agreements with several new r and b labels such as Rick Hall's Fame label and the new Invictus label of Holland, Dozier, Holland. "We are developing our r and b arm by increasing our own Capitol s&r staff in r and b and by broadening our r and b promotion base," says Tom Morgan, vice-president of Capitol Records eastern operation. "I feel that the word is out the r and b community that Capitol is in the soul world with both feet and with a concern to hire more black people, to further NATRA, and to do something more than just scoop dollars out of the market. I believe this is our responsibility as a major company. At this time we have a separate and very strong r and b promotion force although we don't have separate r and b sales department in as much as all producers should and can come up with r&b product."

Disagreeing with Morgan's view are Marty Thau and Coral Holmes, directors of pop, r and b promotion at Buddah. "We would say that it goes without doubt that any black producer who has a d... with a record company is better off having his own promotion staff because black stations like to deal with their own people, the people who know the product and how it suits the market. Buddah's r and b record product is coming from our black creative talents who have a feel and a knowledge that surpasses white

(Continued on page S-24

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1969-Gospel Makes Great Industry Strides

Gospel music, songs with lyrics derived from the Old and New Testaments, a music with its roots in church choirs, is one of the oldest forms of music. In terms of contemporary popular music, it is also one of the most influential. Many popular performers got their start in gospel. Two of the best known are preacher's daughter Aretha Franklin, and rock immortal Sam Cooke. In addition, gospel influence is found in the work of almost every contemporary popular performer. From Johnny Cash to Dionne Warwick to John Coltrane to the Beatles, religious influence in music and in content is found.

It is perhaps paradoxical then, that 1969 should be referred to as a year when gospel is making great strides. It is also a little deceptive for in the purest sense gospel is not a field whose success can be judged by commercial standards alone (implicit in many religious teachings is the insignificance of worldly wealth). Nevertheless it is indisputable that in recent months, gospel has begun to emerge from the outskirts of the music world. Until recently it has been a relatively obscure musical cult, spawning many but in itself appealing to a faithful and widespread audience until these gospel "stars" like James Cleveland or the Statesmen quartet remained largely unknown to the mass market.

It is impossible to discuss gospel music without specifying what kind. The only thing that the word "gospel" implies is a connection to any of the many Christian churches in this country. The field divides itself into two very separate entities differing from each other culturally and musically. One of them is black or "soul" gospel, which comes our of black churches and has influenced virtually every major r&b artist. The music has the same African routes.

Soul gospel fans are found wherever there are r&b fans: the major cities, New York, Chicago, Philadelphia, Detroit, Nashville, Baltimore and throughout the south. In many of those areas there are strictly gospel radio stations, while in others, r&b stations devote part of their airtime to gospel programming.

On the other side of the gospel spectrum is white or country gospel, corresponding in sound and appeal to the growing country market. There is scarcely a country artist who has not put out an album of hymns at one time or another. Two of the biggest, Johnny Cash ("The Holy Land") and Tammy Wynette ("Inspiration") have had good activity on the pop chart with such material this year. Country gospel, aided by the fledgling Gospel Music Association is becoming a substantial field.

The growth of the GMA is one of the evidences of growing gospel sales strength that has taken place in the last year. Another is the growing number of gospel stations, black and white, that are on the air.

Oh Happy Day

And no account of gospel in the last few months would be complete without mention of "Oh Happy Day" which has stirred controversy throughout the black gospel world while capturing the fancy of the general public and becoming gospel's first RIAA certified million dollar record.

Another sign of a growing interest in gospel was the move of two major record companies previously uninvolved in the field to come out with gospel series. The first was MGM's Musicor series which added to their "360 degree sound" when they came out with the "Sunday Series" as well as their distribution of the smash Edwin Hawkins Singers work. The other was Jubilee records who came out with an 11 album release earlier in the year complete with a publicity sweep through the south called the "Jubilee Gospel Train." The Jubilee release consisted mainly of previously unrecorded gospel artists, but included Novella Williams, Gospel Majors of Louisville and King Solomon's Choir. The Dubbah release included albums by the Five Blind Boys, The Harmonizers, and the Staple Singers.

Both of these newcomers dealt in the soul gospel line. Scarcely a newcomer to the field is the exclusively soul gospel Savoy Records of New Jersey.

James Cleveland

Savoy has some of the biggest names in the soul gospel business including James Cleveland, Dorothy Norwood and the Angelic Choir. Other artists recording for the label are the Davis Sister who did "Wait a Little Longer" and Charles Banks. James Cleveland is probably the biggest draw and the most loved gospel soloist around. While someone like Mahalia Jackson (one of the few who has made the jump to a popular audience without a sacrifice in her content) restricts her performances to large public auditoriums, Cleveland who has comparable popularity in gospel areas, will frequently play a small town church. He has his best selling record to date is "Peace Be Still" which

By DANIEL GOLDBERG

has become a gospel classic, and still sells at the rate of 50,000 copies a year. Dorothy Norwood whose big hit was "The Denied Mother," is the label's leading female soloist. Her most recent single is "The Prescription" which is a story-telling song. The Angelic Choir has backed up both artists, as well as recording by themselves. They backed up Cleveland on "Peace Be Still" and "Bread of Heaven" and currently have "He's Great" and "I Know." Another choir recording with Savoy is the Southern California Community Choir whose "Come See About Me" featuring Cleveland is their current release.

Another Savoy gospel label is Peacock, the gospel branch of Duke which is an r&b company. Some of their top artists are Rev. Julius Cheeks Jackson and the Sensational Nightingales, the Jackson Southernaires, and the Mighty Clouds of Joy. They also have Rev. Cleophus Robinson whose LP "He Did It All" a collection of sermonettes and music is one of their best selling albums.

Other of their top albums are: The Loving Sisters "Tribute to Dr. Martin Luther King," "Presenting the St. Matthews Baptist Church Choir," and the Brooklyn Skyways, "The Unbelieving Man." The biggest single for Peacock this year was "Too Late" by the Jackson Southernaires.

Hob is the gospel label of Scepter records, and in recent years it has become one of the top gospel labels. Some of their major choirs are the New Hope Baptist Church Young Adult Choir which is directed by Ann Moss of the Drinkard sisters (Cissy Drinkard of the Sweet Inspirations also came from this group), the Thompson Community Singers, who are known for "I'll Trade a Lifetime" which was recorded with Rev. Milton Bronson, and the Brockington Ensemble who came out with a version of "Oh Happy Day" which was a hit on time as the Pavillion smash. Other top Hob artists are Albertina Walker and the Caravans, the Swan Silvertones, who did "Only Believe" and Evangelist Shirley Caesar whose "Don't Drive Your Mama Away" was a major gospel hit.

Nashboro is an exclusively gospel company whose top artists include The Brooklyn Allstars who are known for "He Said He Would Come," Dorothy Love, the Swanee Quartet, the Original Gospel Harmonettes, and the Consolers who recorded "Lord Bring Me Down."

The United Artists gospel label primarily on R&B label has recorded gospel acts as well. Their leading soul gospel group is the Robert Patterson Singers who have an international reputation. Their current LP is "Live In Germany."

Chess records has a gospel line also. They have the Chicago quartet The Soulsters (Sam Cooke's first group) who now have a song called "Soul Is In But Gospel Is Out of Sight," The Majestic Choir, who have recorded "Let's All Walk a Little Bit Prouder," the Violinaires, and Gene Viaili, a white singer who has a song called "What Color Is God?"

"Goo-Pop"

Ralph Bass of Chess is not at all surprised by the growing commercial success of gospel. For years he has been talking about the possibility of what he calls "Goo-Pop," gospel-oriented music with a mass popular appeal. There are a few artists who have become popular through gospel. The most prominent of these is Mahalia Jackson; others are Clara Ward and the Staple Singers. Bass believes that people now have the need for the kind of spiritual message that gospel provides, and that if presented correctly, gospel offers great appeal for the mass market. This opinion is shared by many others in the soul-gospel business who feel it is one of the most challenging musical fields.

Others, however, view commercialization with disdain, feeling that using the sacred religious message for profit is a perversion of what is holy. They question the motives of gospel entertainers who would perform in a nightclub. The controversy between those who are in it for completely religious reasons and those who hope to make it a thriving commercial entity came to a head with the controversy surrounding "Oh Happy Day." It was originally part of an album, recorded privately for members of the church, and produced by LaMont Bench who owns a small recording company in Oakland, for the Northern State California Youth Choir. Bench later got permission from Edwin Hawkins, leader of the choir to press 1,000 additional albums for commercial sale. By coincidence, Abe (Voco) Kesh, disk jockey for San Francisco underground station KSAN happened to hear it and started programming the track. In the beginning it was also played by KOIT, an automated FM San Francisco station. The embryonic smash was then picked up by the east coast disc jockey for New York r&b station WLIB on his gospel show. Bostic also handled the east coast distribution of the album in its pre-Buddah days. Other gospel-oriented disk jockeys on the east coast also played the disk as early as February were Joe Crane (WNJR-Newark), Jimmy Byrd (WILD-Boston), and Pauline Wells (WSID-Baltimore).

Wherever the disk was played there was immediate reaction, and this was noted by San Francisco disk savant Bill Gavin in his weekly newsletter. The album was listed as "New Action" in Billboard, and in mid-March as Top 40 radio in San Francisco KYA went on the cut, there was a sudden migration westward of representatives of major record companies in an effort to gain the distribution rights for the record. Out of all the doubt and danger the activity came Neil Bogart, Buddah Records with the rights to the album "Let Us Go Into the House of the Lord" and an announcement of the release of the single, "Oh Happy Day," both of which would remain on Bench's Pavillion label. The name of the choir was then changed to the Edwin Hawkins Singers.

Baptist Hymnal

The song "Oh Happy Day" dates back to 1755 when it was written by Philip Doddidge; it was revised by E. F. Rimbault in 1855 and is included in the Baptist Standard Hymnal. The single was rushed by Buddah to radio stations all over the country and the single received a Top 20 pick in the April 19, 1969, issue of Billboard. As well as being a sales success, (both the single and the album have been certified as million sellers) the song received widespread airplay on Top 40, r and b, and middle of the road stations, and the song became one of the most recorded of the year.

In addition to the Brockington Ensemble version already mentioned there have been instrumental interpretations by the Pat Revillot Exchange on SSS Int'l and Billy Mitchell on Gold Leaf and country versions by Skip Gibbs on Honor Brigade and the Statler Brothers on Columbia to name just a few.

There are a few trends that have developed in the soul gospel field in the wake of "Oh Happy Day" one is a reflection of the industry wide phenomenon of the switch from singles to albums; the other is a swing away from the old quartet sound to that of the big choir backed by a soloist. The success of the Hawkins Choir (which featured the solo work of Dorothy Morrison) is a result rather than a cause of this trend. The controversy about the record involved the way it was programmed and the perennial dispute between the purists and those who are eager for gospel's commercial growth. The objection was, that to program a gospel song next to secular rock and r&b music is to make it a mockery and tasteless and sacrilegious. The answer was that this was an ideal opportunity to reach those who would otherwise not hear the message.

Two current soul gospel tunes that have started to make inroads on the r and b and pop markets are Rev. Milton Bronson's "I'll Trade a Lifetime" which is on most r and b stations in Chicago, and "Preacher Man" by the Gospelaires which is getting Top 40 play in New Brunswick, Canada.

Whatever the outcome of all this programming controversy is and regardless of the future effect gospel has on the pop market, there is little doubt that gospel flavored records of the future will endlessly be heralded by a&r men, promo men, record companies and disk jockeys alike as another "Oh Happy Day."

But if the shattering success of "Oh Happy Day" caused a ripple through the soul-gospel world, it was barely noticed on the country-gospel front. This is with good reason, for the sound of it is just as remote from country-gospel as any other r&b hit. But despite the lack of comparably outstanding success, the country-gospel movement, and it is a movement, is making more gradual but perhaps more lasting progress. This is almost entirely due to the existence of the Gospel Music Association (GMA), which though only a few years old has generated loyalty and virtually everyone in the business. Under the leadership of SESAC's W. F. (Jim) Myers, the organization has in the last year announced plans for its first annual award ceremony, similar in structure to the RIAA and NARAS. The awards will be given coinciding with the National Quartet Convention in Memphis in early October, and will honor excellence in recorded gospel music during the last year. Other achievements of the GMA in the past year have been the publication of a monthly newspaper "Good News," and a phenomenal growth in membership, particularly in the last few months.

Quartet Predominant

The quartet is still the predominant form of country-gospel music and the deans of the quartets, both of whom have been performing for more than 20 yeras, both of whom at past Grammy winners, and

Continued on page 5-18

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Gospel Should Now Expand Its Influence—Marion Williams

By PAUL ACKERMAN

"Gospel music traditionally has served as a release for so many people . . . and now it can do the same for so many more," according to Marion Williams, the Atlantic Records artist whose album, "The New Message" was recently released.

Miss Williams is considered one of the most sophisticated artists in the field of black music, yet she remains close to the roots; and this is evident in her new album. The package seeks to broaden the market for gospel music, and it includes a broad range of material such as the standard "Will the Circle Be Unbroken" as well as songs by Dylan, Percy Mayfield and others.

The time is propitious, Miss Williams believes, for gospel music to extend its influence. She says: "America is in a troublous period, socially, and now is the time for the people to take gospel music to heart . . . because gospel music is trouble music."

She added: "Gospel music is not pie in the sky. It is very specific . . . and in this way it is like folk and blues. . . . If record companies and record promoters would give gospel a chance . . . if they would give it proper distribution and attention . . . it would outpace all other categories of music."

The need for emphasizing the value of gospel music in today's world is illustrated by the words of the song, "The Danger Is Everywhere," Miss Williams said.

Miss Williams has had extensive experience in the gospel field prior to joining Atlantic Records. Born in Miami, of Bahamian and South Carolinian parentage, Miss Williams as a child was exposed to musical influences. Her father was a trained music teacher. She commented: "I began singing in church . . . in Sunday school . . . I belong to the Holiness Church—Oakley's Temple Church of God in Christ—I sang in store front churches for nothing, and then for nickels and dimes.

"Then in Miami, as church official formed the Melrose Singers, and I was the leading soloist. In 1947 I joined the famous Ward Singers and sang with them for 11 years.

"In 1958 I had my own group and starred for several years with 'Black Nativity,' the script of which was written by Langston Hughes."

Miss Williams credits the Ward Singers with teaching her a lot; but she also worked with many great groups and acknowledges their influence.

Among the great black gospel groups Miss Williams includes the Soul Stirrers, Dixie Hummingbirds, Staple. Singers, Swan Silvertones, Five Blind Boys of Alabama, Five Blind Boys of Mississippi, Harmonizing Four, the Spirit of Memphis and the Nightingales. Among great female black gospel groups she includes the Ward Singers, the Robert Martin Singers, the Stars of Faith, Dorothy Love and the Gospel Harmonettes, the Caravans, the Davis Sisters and the Angelic Gospel Singers. She also credits the great soloists as Mahalia Jackson, James Cleveland and Clara Ward with advancing the cause of gospel music greatly.

Much of contemporary music is influenced by religious music—particularly blues, country and rock (the latter being blues-based) according to Miss Williams. She added: "People much gospel music as being simple, but all the way-out rhythms and key changes you hear now have been sung by my people for years in the churches . . . any tempo you wish . . . and long and short meter hymns."

MARION WILLIAMS—one of the world's great gospel singers.

As pointed out by Tony Heilbut, an authority on gospel music and a close friend of Miss Williams: "Marion's music mirrors the influence of blues, calypso, jazz, country and western and children's material. . . . She has always been eclectic."

Miss Williams, great artist that she is, remains a completely unassuming personality. She says: "My Mother taught me that self-praise is no recommendation."

The Promotion of Gospel Records—"Real Problems"

The promotion of gospel records is a difficult matter owing to several very real problems, according to William Lawrence Coleman, promotion director of Savoy Records.

Coleman points out that competition within the gospel field is extremely rough; and in addition, gospel must compete with all the other musical categories which are played on the air. These factors—when coupled with a third condition, namely, the limited amount of gospel air time available—define the extensive difficulties a label faces in getting a gospel record over the top.

Coleman notes that a great many of the major pop artists were launched via their gospel church training. Included in this broad statement are such artists as Aretha Franklin, Ray Charles, Dionne Warwick and countless others. "Therefore," he says, "the health of the gospel field is important to the overall pop field . . . and the lack of adequate gospel airplay is an error on the part of the broadcaster and a disservice to gospel music."

Coleman added that the general acceptance of gospel music was increasing—as indicated by the sales success of such records as the Edwin Hawkins rendition of "Oh Happy Day," James Cleveland's "Peace Be Still" and disks by Marion Williams, the Staple Singers and others. "But despite the increased acceptance, it is still very hard for black gospel artists to break into the pop field because they feel obliged to play the black gospel circuit of halls and churches . . . because they want to reach the people who understand them . . . because they do not want to alienate the hard core gospel audience."

Certain cities are very important in the promotion and sale of gospel material, according to Coleman. A key market is New York, and if a gospel record makes it in this territory it will very likely sell along the entire East Coast and perhaps across the nation, according to Coleman.

Another important market is Atlanta, a city which has one station, WERD, which is 100 per cent gospel in its programming. "Other broadcasters have tried this," said Coleman, "but in the case of WERD the format has been a success and the outlet plays gospel from sunup to sundown."

Some cities are good markets for gospel records even though the airplay in that city is limited. An example, says Coleman, is Philadelphia. Chicago is a good gospel market and has good airplay, although not in prime time. "This is unfortunately true of many cities and is a major problem," Coleman said. He added: "Very few people are up and awake at 4 to 7 a.m." In connection with this Coleman observed that Bill Lee at WVON, Chicago, is very popular, but his airtime is 4 to 7 a.m.

Some stations, Coleman noted, play gospel on Sundays only—such as Philadelphia.

In addition to Chicago's Bill Lee, Coleman pointed to many deejays who are important influences. A key deejay is Joe Bostic, of WLIB, New York, who has good air time at 10 a.m. to 1:30 p.m. Another important deejay is Pauline Lewis, of WSID, Baltimore, a large gospel market.

Even though Philadelphia has limited airplay, it is an important market and some of its deejays are influential. These include Mary Mason of WHAT and Louise Williams and Linwood Heath of WDAS. They have all been factors in breaking records.

In Los Angeles, Brother Henderson and Oscar Allen are important gospel deejays.

In the South, key deejays are Irene Johnson in Mobile, and Dr. Daddy-O in New Orleans.

Two elements are essential to successful gospel record promotion, according to Coleman. "One must be knowledgeable with regard to the product, and one must believe in it."

Coleman added that gospel record promotion must also take cognizance of the fact that many records are regional hits, and promotion must be tailored accordingly. Coleman also stressed the importance of tying in record promotion with the artists' personal appearance schedules.

TV exposure is the next important step in gospel promotion, according to Coleman, who concluded: "There has been some TV exposure—but not enough."

1969—Gospel Makes Great Industry Strides

Continued from page S-16

both of whom record for RCA, are the Blackwood Brothers and the Statesman Quartet.

When they first started, their slick professionalism captured the southern audiences as a vivid contrast to the local family groups that had dominated the scene. As the country-gospel sound has become more widespread, these two groups, while still maintaining popularity, no longer have the domination that they once enjoyed. The shift has been back to the family groups, on one hand, and to younger more currently oriented groups, on the other.

Undisputed king of the family groups is The Happy Goodman Family who won the Grammy award this year for the best gospel performance. They record for Word records who are one of the biggest manufacturers of religious records in the world. The Goodmans are led by Sam Goodman, and Rusty Goodman who writes much of the group's material. They represent the best of the old style family groups. Other popular family groups are the LeFevres who are one of the oldest family groups around in terms of tenure, and the Stamps Quartet who are a mixture of the young and old, and are led by J.D. Sumnar. The fourth major family group is The Speer Family, who record for Heart Warming. Another important family group who record for Heart Warming are The Rambos. They consist of Buck Rambo, who is a country oriented songwriter, Reba Rambo, who often performs contemporary material, and Dottie Rambo, who won a Grammy this year for an album she recorded by herself called "It's the Soul of Me."

The younger gospel groups have made several innovations which have been well received, particularly by young audiences. In concert, gospel acts will no longer be tied down to a fixed microphone or a restrictive format.

Fold-Out Covers

Gospel LP's will now have a fold-out cover with the same sales appeal of a pop album. And gradually it's paying off. The Oak Ridge Boys are a young group with an old name. They appear on the TV show "It's Happening" and have been successful with their updating of the old song "Jesus Is Coming Soon." The Oak Ridge Boys record for Heart Warming. Heart Warming is a subsidiary of Benson publishing and under the leadership of Bob Benson and Bob McKenzie it has been thriving. Another major Heart Warming act is the Imperials, a polished young group who have made several TV appearances whose best known works are "Love Is the Thing" and "He Touched Me" Canaan records is the Gospel label of Word. While Word's catalogue consists primarily of sacred song, Canaan consists of more commercial, rhythm oriented gospel material. Some of Canaan's biggest acts are the Thrasher Brothers, The Florida Boys, who are country style, The Dixie Echoes, The Blue Ridge Quartet, and Stevie Sanders, who at the age of 16 is well on his way to gospel stardom. Sing-Skylite, are the two labels owned by Joel Gentry and centered in Nashville. Recording for them are the aforementioned Stamps Quartet, and the Lefevres (although they recently switched to Canaan) as well as the Swanee River Boys, The Rebels

Continued on page S-25

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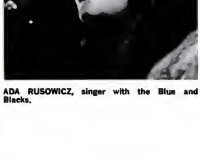


ADA RUSOWICZ, singer with the Blue and Blacks.

A Dominating Trend

Soul in Poland

Soul is the dominating trend in pop music in Poland —and this despite the fact that American soul records are practically unobtainable and that no American soul artist has so far appeared in Poland.

Soul music is strongly programmed by Polish Radio disk jockeys, who have their own private disks, and product from Atlantic, Atco, Stax, Volt and Motown catalogs are heavily featured.

The most popular soul artists in Poland are the late Otis Redding, Arthur Conley, Wilson Pickett, Carla Thomas, Aretha Franklin, Booker T. and the MG's, Sam and Dave, Joe Tex, Diana Ross and the Supremes, Martha Reeves and the Vandellas, Marvin Gaye, the Temptations and a number of other Motown artists.

To some extent the fantastic demand here for soul records is met by small, private workshops manufacturing so-called "musical postcards" under a special copyright convention. These small operators produce soul recordings of all the top artists and pay writers' royalties.

The only foreign soul package to visit Poland so far was a Dutch one which included the Free, with the girl vocal group, the Freelations, the Famous Bells duo and singer Ray Nichols. The company gave a stylish and satisfying two-hour show.

The Polish artists' agency, Pagart, began negotiations at the MIDEM in Cannes to bring Diana Ross and the Supremes and Joe Tex to Poland, but so far neither of these projects has materialized.

Inevitably, with the tremendous popularity of foreign soul artists in Poland, a number of Polish soul groups have emerged. Initially they were carbon copies of American acts, but the domestic soul trend has now matured considerably and thrown up a number of polished, professional artists who blend the American soul influence with the Polish folk music tradition.

The first Polish group of this kind made its debut in Gdansk in 1959. It was called simply Rhythm and Blues and its music was closer to rock 'n' roll than to soul. But it became so popular that there were riots wherever it appeared and, as a result, local authorities refused to grant permission for public concerts. This meant the end for the group.

But from this original act, two new soul groups have emerged—the Red and Blacks and the Blue and Blacks. The founder of all three groups is that energetic popularizer of teen-age music, Franciszek Walicki, who could fairly be called the Polish Alan Freed.

The Blue and Blacks play soul music based on Polish idioms and the singers with the group, Ada Rusowicz and Wojciech Korda, are among the best soul exponents in Poland, both strongly emulating the American soul singers.

A few years ago there emerged the most interesting soul singer in Eastern Europe—Czeslaw Niemen, a Billboard and MIDEM Trophy winner. His great feeling for the music, his fine voice and his dedication to the soul idiom make him a potential world star. This year he signed a recording contract with CBS-Italiana and appeared in Italy for six months. He finally returned to Poland with a new contract for the whole of 1970.

Born in the USSR, Niemen, who now calls himself Niemen Enigmatic, sang Russian folk songs in his early youth, later developing an intense interest in soul music. He now sings in English, Polish, Russian and Italian and has won a gold record for each of his two albums.

A number of Polish singers have modelled themselves on Niemen, the most popular being Stan Borys who sings with his group, the Bizons.

A leading soul group is ABC, led by the top Polish beat drummer Andrzej Nebeski, and perhaps the most controversial soul group currently is the Breakout, a progressive beat unit which combines soul and jazz and features top alto saxophonist, pianist and flautist Wlodzimierz Nahorny, who won the International Jazz Competition in Vienna in 1966. This group has appeared with great success in Holland.

With the tremendous popularity of soul recordings and the original and fresh approach to soul music by Polish performers, the soul trend in Poland is really here to stay.

Atlantic Successful for Swedish Soul

By KJELL J. GENBERG

Although soul music has not yet had a really massive impact in Sweden, there have been a number of chart successes by such artists as Aretha Franklin, Diana Ross and the Supremes, Stevie Wonder, Booker T. and the MG's and Arthur Conley.

The most successful soul label in Scandinavia for many years has been Atlantic, represented here by Metronome and Metronome manager Borge Ekberg says he is very satisfied with the sales of such artists as Sam and Dave, Otis Redding and Arthur Conley. Only Conley has made the charts here, but there is nevertheless a good market for Atlantic's soul artists and their records are active over a long period. Thus, lack of chart success can be deceptive.

Also strong in the soul field is EMI Svenka AB which represents the Tamla Motown catalog. This label has enjoyed a number of big hits, mostly by Diana Ross and the Supremes and Stevie Wonder. Other Tamla artists which don't reach the Top Twenty are nevertheless good sellers.

EMI recently augmented its soul repertoire with the acquisition of the Stax catalog, formerly represented by Metronome, and EMI's Lars Tocklin reports that Stax sales are climbing fast, aided by the recent success of the Booker T. hit "Time Is Right."

Many soul artists have toured Sweden, appearing principally at the Stockholm Concert Hall. Two years ago the Stax-Volt package, featuring Otis Redding, Sam and Dave and Arthur Conley, made a big impact here; however, interest was less fervent when Sam and Dave made a return appearance.

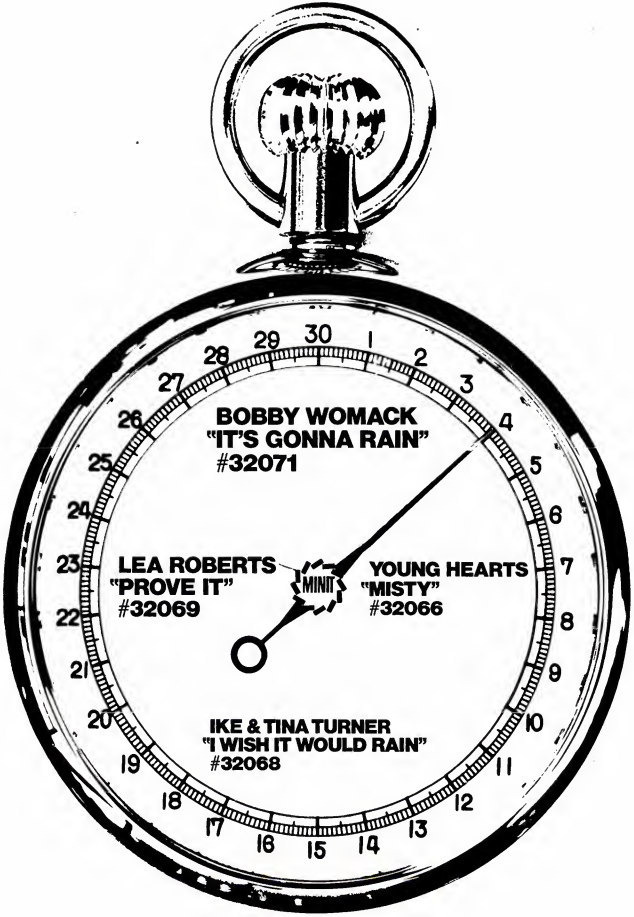
Aretha Franklin scored a notable success when she appeared at Berns in Stockholm and Diana Ross and the Supremes also made two triumphant appearances at the same venue.

The soul market really came into its own when discotheques began mushrooming in Sweden. All disk jockeys jumped on the soul bandwagon in a bid to be "with it" and programmed soul records almost exclusively. The public responded positively and around Christmas last year there was a tremendous rush to buy soul records.

Many local groups were formed, one of the first being the Slam Creepers on Bill Records. Later came the American soul singer George Clemons who sang with the Harlem Kiddies and then formed the King George Discovery on Impact. Another local soul singer to emerge was the Sudanese Al Sharp who records for Polydor with his Funky Flames.

Interest in soul reached a peak towards the end of 1968 but has since slightly leveled off. Soul has established itself firmly in Scandinavia but now its disciples are becoming more selective and are shopping more circumspectly for their soul records.

Both Metronome and EMI are convinced of the continuing good market for soul repertoire which now has a healthy, discriminating and stable following in Sweden.



A HIT A MINIT

Minit Records
Entertainment from
Transamerica Corporation

For Italians, Soul Replaces U. K. Beat

By MARC MESSINA

The U.S. soul and r and b sound is now supplanting the British "Liverpool" sound which for so long dominated the beat music sector of the Italian pop market. But on a strictly commercial level, soul is very much a minority music in Italy.

As Vittorio Castelli, chief of a&r for Ricordi foreign repertoire, told Billboard: "In general Italians know such names as James Brown and Wilson Pickett—but soul is not really a great success in Italy because the people don't really understand what soul is. We are currently engaging in a big promotional effort to make Italian ears familiar with soul and with some of its leading artists like Booker T. and the MG's and Carla Thomas. But it will take a lot of work to develop this market in Italy."

Traditionally the land of the lilting, romantic song, Italy has been more resistant to the implantation of soul music than many other European countries. In fact, just recently the record companies have found a more positive response to underground music by such groups as Vanilla Fudge, and the CBS sampler album "That's Underground" reached the Top Twenty LP chart in June.

Johnny Porta, promotion chief of GCD, agrees that the soul market in Italy is very marginal and does not see any prospects for sensational growth.

Wilson Pickett is probably the soul artist best known in Italy because of his two appearances at the San Remo Song Festival. His 1968 version of the San Remo song "Deborah" was a best-seller here, as was that of his Remo partner, Fausto Leali, and another Italian artist, Mina. But Pickett's 1969 San Remo song, "L'Avventura," which was not in his style, did not fare too well.

Of the Top 40 artists in the 1968 popularity poll run by the monthly music trade magazine, "Musica & Dischi," less than half a dozen could be classified as soul singers.

The leading local exponent is Fausto Leali (voted seventh) whose first big hit was a soulful Italian language version of Timi Yuro's "Hurt" ("A Chi"). Other soul singer who figured in the poll were Tom Jones (12th), Brenton Wood (15th), Wilson Pickett (23d), Wess, Durium Records' locally based American r&b singer (24th) and Stevie Wonder (38th).

And of the top 100 hits of 1968, only four had even a slightly soul favor—"Angeli Negri" by Fausto Leali, "Gimme a Little Sign" by Brenton Wood, "Deborah" by Wilson Pickett and "I Miei Giorni Felici" by Wess.

In the past five months three American soul albums —all on Atlantic—have made the best-seller list in Italy —"The Immortal Otis Redding," "Aretha Now" and "Aretha in Paris"—but singles successes such as Aretha Franklin's "I Say a Little Prayer" and "Think" are relatively rare.

The language barrier is certainly one factor inhibiting soul sales. Decca for example feels it could sell more Tom Jones records in Italy if he were to record in Italian. Soul artists like the Sweet Inspirations, Wilson Pickett and Steve Wonder have recorded some of their hits in Italian, but the genuine soul enthusiasts feel this detracts from the real soul quality because the artists are uncomfortable singing in a foreign language.

Sometimes the meaning of the original song is completely distorted in translation. For example, a song like "Who's Making Love" comes out in Italian as "Tu piangi sul mio cuore" ("You Are Crying on My Heart").

Ri-Fi, probably Italy's most important soul company, distributing the Atlantic, Atco, Monument and Jubilee catalogs, released 17 soul- r and b albums in the month of May alone.

If the sound produced by the late Otis Redding is making headway in Italy, it is thanks to solid promotion work carried out by record companies in the past six months and the increasing airplay given to soul artists.

Wilson Pickett, Redding and Aretha Franklin are steady favorites on the RAI radio "Music Till Dawn" broadcasts and disk jockey Renzo Arbore, whose afternoon teen oriented show "For You Young People" has a weekly airtime of around 8½ hours, gives considerable exposure to soul artists and in a typical week featured Sam and Dave, Joe Tex, Stevie Wonder, Booker T. and the MG's, Solomon Burke, Wilson Pickett, Ray Charles, the Isley Brothers, Inez and Charlie Foxx, Junior Walker, Otis Redding, James Brown, Jose Feliciano, and Dyke and the Blazers, among others.

In fact soul records represents an average of 25 per cent of the program content.

Italy has had visits from artists like Pickett, Joe Tex, Arthur Conley, the Sweet Inspirations and Joe Simon from time to time, but TV appearance by soul performers are relatively rare.

Soul in Austria Helped By Radio

By MANFRED SCHREIBER

As little as two years ago, soul music was virtually unknown in Austria, except to a tiny minority of initiates; but the situation changed daramtically with the creation of O 3, an Austrian radio channel specializing in pop music and featuring a considerable proportion of soul and r and b product.

Soul music thus began reaching a wide audience—for the O 3 station is highly popular with the younger generation—and now most record companies are reporting thoroughly healthy sales of soul records.

Unlike rock and beat music which became popular through the following of certain artists or groups like Chuck Berry and the Beatles, soul music has become popular in Austria in its own right.

Gunther Zitta of Ariola, distributor of the Atlantic and Atco labels, holds that soul is the most popular sector of contemporary pop music and he predicts that it will hold its place for many years to come.

Concerts given in Vienna by the Supremes, the Fleetwood Mac, Jimi Hendrix and John Mayall have met with considerable success. However, although these performers are given warm welcomes by young people in Austria, so far no local soul group has yet emerged.

CBS, which distributes the Tamla Motown catalog in Austria, reports good sales of records by Diana Ross and the Supremes, the Temptations and the Four Tops; but, on the other hand, Dr. Erich Firon of the EMI company, Columbia Graphophon, believes that the success of soul music will be short-lived in Europe and that it will not maintain its present popularity for much more than six months.

This opinion is shared by Johann Linder, Philips label chief at Polyphon. "Soul is finished," he says "the music form of the future is rhythm and blues, particularly in the Anglo-American style of Jimi Hendrix."

1969 Will Be Best Year for Dutch Soul

By BAS HAGEMAN

There has been a tremendous boom in soul and r and b music in the Netherlands in the last year. Perhaps more than most continental Europeans, the young Dutch people seem to have a natural feeling for this type of music and their enthusiasm is reflected in the popularity of Harry Knipschild's weekly soul and r&b programs for Radio Veronica.

Knipschild, referred to as the Dutch Professor of Soul, has been promoting soul music on radio since 1964 and he says: "The importance of soul music in Holland is five times greater than it was five years ago."

The boom really started in 1968 and since then there have been a string of soul successes such as "Soul Limbo" and "Time Is Tight" by Booker T. "I've Got Dreams to Remember" by Otis Redding, "What Is a Man" by the Four Tops, "Hey, Jude" by Wilson Pickett, "Hold Me Tight" by Johnny Nash, "I Say a Little Prayer" by Aretha Franklin, "Harlem Shuffle" by Bob and Earl, "Love Child" by Diana Ross and the Supremes, "I Don't Know Why" by Stevie Wonder, "Twenty-Five Miles" by Edwin Starr and "I Heard It Through the Grapevine" by Marvin Gaye.

Soul music has benefited by special promotion through the annual Grand Gala du Disque, through Veronica's "R&B Hop" program and through many special TV programs.

Holland's 500 disco-cafe's carry more than 50 per cent of soul records in their jukeboxes.

Complementing the imported soul material is a strong local soul movement, headed by such groups as Heart of Soul, J. B. Euson, the Swinging Soul Machine, Pepper and Soul, Rob Hoeke and the Free.

Holland, described recently by Atlantic vice-president Neuhi Ertegun as the continental European country most strongly oriented toward American music, is really in the middle of a soul explosion and the general industry opinion is that 1969 will be the best year ever for soul record sales.

Soul Sells Well in Switzerland

By BERNIE SIGG

American soul records have been selling well in Switzerland for some time, but there is evidence now that the public is becoming more discriminating in the wake of release by an ever-increasing roster of soul artists.

Teddy Meier, promotion chief of EMI Switzerland, the company which releases Stax, Volt and Tamla-Motown product here, explains: "Records now tend to sell on their quality and not just because they are labelled 'Soul'. The big soul boom is really over and that is why we intend to concentrate future promotion on specially selected soul product and not on soul music as a whole. In particular we shall be strongly promoting the Tamla-Motown artists because their music has a fantastic sales potential and a quality which will keep them on top."

Claude Aubert, director of Barclay Records, Geneva, which represents the Atlantic and Atco catalogs in Switzerland, reports good sales of soul records and adds: "About 30 per cent of our soul sales are represented by albums although in the case of top artists like Otis Redding and Joe Tex, album sales exceed single sales."

Most of the Atlantic-Atco product is directly imported from the U. S. A. and promoted through advertisements in pop magazines like "Pop" and "Rock & Folk."

There are a few semi-professional Swiss soul groups but the market is too small to support any full-time units.

The smallness of the market also explains why visits from American soul artists are extremely rare. Recently a Dutch soul group, Euson and Stax, toured Switzerland and the German-American group Black Cats has played a number of dates here.

It is hoped that Wilson Pickett will make an appearance in Switzerland on his European tour, Sept. 11-12, and negotiations are currently in progress to bring over Joe Tex for a concert at the Montreux Casino.

West Germany—Soul Music Stronghold

By WOLFGANG SPAHR

In the last three years West Germany has become a soul music stronghold. Successful tours by soul artists, soaring record sales and a succession of TV appearances by leading artists in the idiom all testify to the high level of popularity attained by the music in a relatively short space of time.

The first major advance in the soul revolution was achieved by Metronome when it began a powerful promotion drive for the Atlantic and Atco repertoire. The company advertised widely, offered promotional films to TV networks and arranged tours for leading U.S. soul artists.

Metronome put out a soul sampler album selling at $3.20 and by May this year total sales had topped the 400,000 mark. The second sampler, "That's Soul" has already chalked up 170,000 sales. Said Metronome manager Claus Lehfeldt: "These two albums have been our all time best-sellers."

The success of Metronome prompted other companies to leap onto the soul bandwagon. Polydor released albums by James Brown, Electrola issued recordings by Lou Rawls and Philips released LPs by Ray Charles and B. B. King. Liberty in Munich created its own soul specialist by turning jazzman Klaus Doldinger into a soul brother and featuring his group as Paul Nero's Detroit Soul Party. And CBS strongly exploited the Tamla Motown catalog, reaping impressive benefits from sales of the albums of Diana Ross and the Supremes.

Sales were further stimulated by tours of West Germany arranged by promoters Lippmann and Rau for Aretha Franklin, Arthur Conley, Sam & Dave, James Brown, Joe Tex and Wilson Pickett.

In recent months, although sales of soul singles have declined, album sales remain strong and the leading artists are Aretha Franklin, Wilson Pickett, Otis Redding, Sam & Dave and Arthur Conley.

This year Clarence Carter has gained increasing popularity in Germany, and Electrola has been exploiting the favorable soul market by re-releasing some of the great Ray Charles hits, such as "I Can't Stop Loving You."

There are now more than 200 soul albums on the German market and 120 of these have been released by Metronome over the last three years.

Metronome is now preparing a new campaign for soul music, spearheaded by a third sampler, "Soul Machine," which will retail at $3.20 and will be pressed on pink vinyl. Artists featured include Aretha Franklin, Otis Redding and Sam & Dave.

Europe's biggest mail order firm for young people, the Post Shop in Hamburg, will stock this sampler and all customers ordering more than $10 worth of goods will be offered the album for only $1.25.

Lehfeldt predicts that the album will sell 400,000.

Soul Artists Steady Sales In Finland

By KARI HELOPALTIO

Soul music first made its presence felt in Finland in 1968, roughly two years after it had taken a hold in such countries as Britain and Sweden. And while there has been no soul explosion as yet, certain U.S. soul artists have clocked up steady sales in the Finnish market.

A "Soul Explosion" show was presented in the fall of 1967 when Sam & Dave, Arthur Conley and Wilson Pickett appeared. This was not a financial success simply because soul at that point had been inadequately promoted and the word "soul" itself had little meaning for so many Finns.

The show was, however, filmed for TV and has been screened twice; this undoubtedly has helped to spread the soul message.

So far only a few soul artists have played in Finland. All too often they make Stockholm their most northerly stop, even though Helsinki is only 50 minutes away by plane. In the last year not one soul artist has performed on a Finnish stage, although there has been no shortage of so-called blues groups like John Mayall, Blind Faith and the Paul Butterfield Blues Band.

Despite the lack of visits by soul artists and the small amount of airplay accorded to soul music, some artists in this category are battling successfully against blues and pop artists and making an impression here.

Scandia Musiikki, which represents Atlantic, has been very successful with releases by Otis Redding, Aretha Franklin, Wilson Pickett and Sam and Dave and the samplers, "That's Soul" have scored extremely well.

EMI, which has the Stax catalog, has also had good sales results with releases by Eddie Floyd, Johnnie Taylor and Booker T. and the M.G.'s. EMI also handles local soul acts Benno and Tarro and the New Joys, currently touring with the "Soul '69" package, and the country's top soul unit, the Soulset, which has made successful appearances in Sweden and central Europe.

"The sales of soul records have increased steadily," says Scandia public relations and advertising manager Arto Helismaa. However, EMI's advertising manager Risto Backman says that also soul is doing well, it is somewhat restricted by the strong trend toward more blues-orientated groups such as the Fleetwood Mac.

Soul Package Needed for Irish Scene

By KEN STEWART

Apart from the beat clubs and carbon-copy versions of hit disks by showbands, soul has not yet really caught fire in Ireland.

"The sales are infinitesimal," says Irish Record Factors' Michael Geoghegan, who looks after the interests of more than 70 labels in the Republic.

"Soul ranks even below jazz . . . and that's saying a lot. There certainly is a market, but it doesn't seem to increase. One reason is that we're not included on the itineraries of soul singers touring Britain.

"Another is that there's really no specialist radio show to stimulate interest in the music. And as for sponsored programs, well, soul isn't regarded as something that would help sell a product. So it's hardly surprising that there is no local recording scene."

George Murray, whose family runs a chain of record stores in the Dublin area, agrees that regular visits by leading soul artists might help to increase interest.

"Ben E. King was here a couple of years ago, but he was booked into a ballroom, which was the wrong sort of venue altogether. When long-haired soul enthusiasts wearing way-out clothes tried to gain admittance, they were turned away."

So, while there is a limited following for soul in Ireland, it is still very much at the "bubbling under" stage. What is urgently needed is a package tour representative of the very best in soul music and such additional aids as radio and TV shows of the same high calibre.

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THE DILEMMA OF THE SOUL PRODUCER

By RICHARD ROBINSON

The soul record as a particular kind of music geared to appeal to only the black segment of the population is becoming outmoded. Many black record company executives and producers believe that soon a substantial percentage of the r&b product released will be designed to appeal to the white as well as the black audience.

"R&b producers may be making r&b records with the pop charts in mind," says Gordon Bossin, national LP sales manager of Bell Records. "For instance, we have the Delphonics who have gotten some pop airplay on every single they have released. Some of their singles have even gotten onto the pop charts before going onto the r&b charts." Bossin points out that while not all black artists are capable of producing what he calls a 'crossover' record many are including such major soulmen as Solomon Burke and Wilson Pickett.

In agreement is Al Riley, national sales and promotion manager of Stax Records. "We cut a certain number of our artists so that they can be geared to both markets," says Riley. "For instance, Bobby Womack is both an r&b and pop artist. He's written pop and r&b hits for himself and for Wilson Pickett. We record him so that he can go into both markets. I guess you could call it r&b pop."

The reason for this innovation in the soul industry comes from a change in the attitude of the black record company executive. Many of them are discontent with the necessity of proving that their product was an r&b hit on the r&b charts before they could approach pop stations with the product.

"There are things such as the Delphonics simply because it is much harder for a stone r&b record to make it pop," says Oscar Fields, promotion manager director of Bell Records. "There are so many good pop things out that pop people don't have to play an r&b record. So r&b producers and executives are trying to create some larger line records for the Fifth Dimension, the 'Aquarius' and Sly and the Family Stone are examples of this. You can take these border line records to pop stations right away. This is what many r&b people are trying to create now but it is difficult because you have to have the type of group you can take both ways." Fields believes that this creation of an r&b sound that can be 'put on the street to go both ways" is the major change and innovation in r&b.

There is some disagreement within the r&b industry as to the effectiveness of pushing a cross-over or r&b-pop record into the pop market. Many feel that the surest method of making a pop smash out of an r&b record is so have the record do well on the r&b charts first. "We have found promotion people are interested when they become large sized r&b hits they usually go pop," says Marty Thau and Cecil Holmes, directors of pop and r&b promotion for Buddah and the labels it distributes, including T-Neck and Custom. "Pop stations break down the records they will play into categories: easy listening, soul, bubble gum, rock, and others. Once they work on this system and therefore will look for r&b hits to fit into the category, you are better off having an r&b record be a hit before you go to the pop stations with it."

Here, then, exists the dilemma of the soul executive and soul producer: to push pop oriented product in both pop and r&b markets simultaneously or to produce only r&b records and then hope that they will come young blacks favor the second method. They maintain that black music should not be bastardized. "As far as most of the company concerned, everyone is shooting for the white pop market, but as a producer, I think one should stick to the roots, if it becomes pop then great, if it doesn't at least you know you've done something for the good of soul," says soul producer Art Wayne.

Eddie Thomas, president of Curtom Records, also believes that black music should not be a compromise. "Some r&b companies will say things, but in their records they will try to doctor their message up so that it will go pop and satisfy the program director. In doing this they lose punch. We've done it ourselves and it has taught us a lesson: put what you have to say on a record the way you feel it. If those who are in control freeze product out because it is too strong and too direct, don't butter it up or doctor it up, if you have a message it will get through even if it takes longer."

Among the artists who agree with Thomas are Curtis Mayfield and James Brown. Both of them have managed huge r&b and pop hits without compromising their music. But both have had to prove themselves on the r&b charts before gaining white pop airplay.

While the pop market potential of soul records seems to be the major concern of many soul companies, there are a number of other situations developing with r&b that demand attention. "There isn't that much creativity as far as new r&b sounds are concerned but there are things happening," says Oscar Fields. Among them are the advent of soul on the progressive rock scene and the covering of white rock records by r&b artists.

During recent months many established black artists have turned to hit rock records for material. Wilson Pickett with "Hey Jude" and "Hey Joe"; Arthur Conley with "Ob-La-Di, Ob-La-Da"; Clarence Carter with "Light My Fire"; Solomon Burke with "Proud Mary" have all proven a black version of a white rock hit is likely to become a hit. Since the pop audience already identifies with the artist they are more likely to buy a black version of it according to many of the executives in the industry.

As far as black music as progressive rock is concerned, most black record company executives agreed that if their product is played it will sell in the so-called underground album market. "The white market isn't any problem because if an r&b albumis playing are to buy an r&b single, but they'll buy anything that's heard," says Minit's Al Riley speaking of the label's like and Tina Turner product.

In general, both producers and record company executives involved with black music feel that the only trends, innovations, and creativity that is taking place comes, in one direction, from an attempt to sell both r&b and pop and, in the other direction, from a desire by the black man not to compromise his music for whitey.

Small Soul Labels Have an Advantage

• *Continued from page 5-12*

men. Black music is a specialized type of music and, with the exception of Atlantic, Chessler, Chips Moman, and one or two other white producers, we think that most of the black hit product is coming from black producers like Smokey Robinson, Curtis Mayfield, Eddie Holland, Andy Hopkins, and others. We are skeptical of black records presented to us by white producers just as we would be skeptical of polka records done by Italians."

One of the advantages of small independent r and b labels is that they are under no constraint to produce records of a certain mould of sound. The Impressions' "Choice Of Colors" on their own Curtom label is an example of this. Eddie Thomas, president of Curtom, also believes that "it is easier for us to do things as a small label." It is easier for an r and b label to do stuff. There is more personal contact, more drive, more struggle involved in a small label. Let's face it, once you're rich and fat you don't feel like going out and hustling. With us it is a matter of life and death, of our families eating. Also, even after we've seen successful, it is a part of us, we know what we're doing, we have a cause, a purpose, a goal, and I think that we're doing a lot of good."

The Isley Brothers, who recorded for a number of major labels over their 10-year career before forming their own Buddah distributed T-Neck Records, also agree that a small label with the creative talents fully in control of it, has more opportunity to be successful. "When you have your own small company you can do what people call the impossible," say the brothers, Rudolph, Kelly, and Ronnie. "It even gets down to the kind of letters you write. If one thing is a hit and you're not in control, you wind up writing the same thing over again the next time. We're writing what's happening right now. We want people to catch what is going on." The brothers also believe that small independent labels, the majority of them black owned, are going to "change music industry heads a little because now people can come to us as well as go somewhere else."

While the resources of major companies can be used most effectively to promote and market black record products, they seem to be a debit on the part of the black artists and producers themselves away from affiliation with a major label except for major label distribution of their own label. This trend is a result of the success that small independent labels have met in the r and b market combined with the realization of the financial advantages a large label's distribution can provide.

Soul Music and Social Change

Continued from page 5-12

"Choice Of Colors," "Mighty Mighty, and This Is My Country."

Each of Mayfield's message songs poses a question. He is asking his fellow men where they're standing, asking them to be responsible for their actions, asking them to realize the result of their disinterest in the state of their brothers.

Like Curtis Mayfield, the Staple Singers have been attempting to create an inspiring music based on gospel music to carry their message. While still very much in their original gospel vein, the Staples have looked beyond their stained-glass visions of a harsh yet gracious lord to see their own suffering and that of their fellow blacks and to comment on the injustice that allows such suffering.

Backed by Booker T. And The MG's, produced by Steve Cropper, and using material written by a variety of talents including Homer Banks, Cropper, and Bonnie Bramlet, the Staples have found a platform in signing with Stax Records where they can combine their inspirational motivation with a rock steady instrumentation and the underlying message that is so important to them and yet still feel comfortable with the medium. Out of this have come such tunes as "Long Walk To C. C." and "The Ghetto."

In direct contrast to Mayfield and The Staples, and displaying yet another form of social commentary through black music, is Sly Stone. Sly is part of the new culture and the new attitudes which have been variously described by the adult press as hippie, youth, and young revolutionary. Sly's message combines two points of view: hip and black. To see an integrated audience of black and white rise to their feet and flash the peace sign back at Sly while his group does "Everyday People" and "Hot Fun In The Summer Time" is to understand the impact black musicians can have on their audience in terms of social commentary and motivation towards change.

But the music of a few highly talented individuals is not the only way in which soul music and black artists are helping augment social change. Integrated couples like Bunky And Jake, Hedge And Donna, The Spaulding Wood Affair, and Billy Vera And Judy Clay have helped tremendously in breaking down integration barriers.

While racially mixed pop groups have gained acceptance in white and black pop markets, integrated duos have been experiencing a tougher time. Where bigots might accept and begin to understand that a five-man group means the musicians may be black, white, or mixed, there is difficulty in accepting a male and female, one black and one white, singing together as a couple.

Joe Spaulding and Lydia Wood, The Spaulding Wood Affair, are typical integrated duo who have experienced many problems in attempting to entertain with their music. "I remember one performance we gave in Washington, D. C.," says 28-year-old Joe, a Negro. "We were booked for a week's engagement at a club. We arrived, opened, and closed on the same night.

"The club owner had to throw out a couple of people during our performance because they became unruly in the midst of a song we did. It was a love song that Lydia and I sing to each other. Some of the audience liked it, the younger people. The older people reacted violently. They couldn't stand the idea of what we were and what we were doing.

Joe, like the majority of entertainers involved in integrated duos, is not bitter. He has faith in the eventual acceptance of his person and his music by the public. He says, "I think the force that Lydia and I are going to lend to this whole cause will be to take it from where others have left off. Everyone has had their time down before us has left the field open. The other integrated couples and groups have been like blocks and tackles in a football game clearing the field for us."

Musicians are not the only entertainers who have taken on the cause of the black man. Black comedy has become more than just jokes to laugh at. During the past year, many black comedians have begun to use their ability to make white audiences laugh in order to communicate some of the essential humanity of one culture to another. And along the way, these comedians have helped to create an understanding of the black man by the white man that would not have been possible through any other medium than comedy.

Men such as Richard Pryor, Bill Cosby, and Flip Wilson are leading this revolution. Not only do they have these men become an important force in the entertainment industry, but also they have become equally important as spokesmen for the black man in America. More than mere funnymen, they express the feelings of the black man through their jokes and by doing so give an opportunity to further the possibility of people living in harmony with each other. A black comedian like Bill Cosby is often a social commentator when standing in front of a white audience. As Cosby tells his hilarious routines about football games in the street and basketball in deserted lots, he not only amuses his audience but, more important, also makes them aware of the ghetto situation.

While the black entertainer, be he a comedian, musician, or actor, is not the idol of his people like the white rock entertainer has become for young, white middle class America, he is a representative of a group of people who have 'made it' in both white and black terms. His actions, poses, and very being is observed, emulated, and respected by his fellow black men. That so many black entertainers have begun to use their spotlight to inspire, exemplify, and encourage social change is heartening.

BOOKING AGENTS

Dealing With Soul Artists

A P A (AGENCY OF THE PERFORMING ARTS), 120 W. 57th St., New York, N.Y., 10019. Tel: (212) LT 1-8860; also, 9000 Sunset Blvd., Hollywood, Calif. 90068. Tel: (213) CR 3-0744; also, 7630 Biscayne Blvd., Miami Beach, Fla. 33138. Tel: (305) 758-8731

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MUSIC INDUSTRIES, 1513 N. Cahuenga Blvd., Hollywood, Calif. 90028. Tel: (213) 463-2094

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1969—Gospel Makes Great Industry Strides

Continued from page S-18

Quartet, and the Smitty Gatlin Trio. No account of gospel talent would be complete without mention of Gov. Jimmie Davis, writer of "You Are My Sunshine," who now records exclusively gospel material and records for Decca. Other noteworthy gospel talents are the Chuck Wagon Gang who are on Columbia, The Couriers, and the Vicounts who are on Hymntone, and the McDuff Brothers who record for Zondervan.

Organization

One of the problems that used to plague all kinds of gospel performers was lack of organization. Often a group would perform to a packed house, and when the time came to be paid, the money wasn't there. In country-gospel at least, this problem has been largely rectified by Don Light, former Billboard writer who a few years ago set up a gospel talent agency in Nashville. Among the gospel luminaries under contract to him are Stevie Sanders, The Rambos, The Happy Goodmans and Florida Boys. The cohesion which organizations like Light Talent and the GMA have given to country-gospel should be evidence enough for those in the soul gospel field to do likewise.

The problem of commercialization is in the minds of anyone involved in the gospel field. While everyone is anxious to make money and to expand the following of the material, many fear that the message often gets lost along the way. Jim Myers, president of the GMA and officer of SESAC disagrees. He has written "as long as the Word remains pure—the medium will sustain itself." If the past several months are any sign of things to come, it appears that the not to distant future will provide a "Happy Day" for everyone involved with gospel. But as Myers has written, "I never doubted for a single moment that the Gospel Music Association would land on dead center—we've got God on our side."

Soul Trends—The Widening of Its Audience

Continued from page S-8

sion, and the Winstons have been listed on three charts simultaneously, the r and b chart, the Hot 100 Chart, AND the Easy Listening Chart.

Most recently, Soul has gained new fans, thanks to the rediscovery, by progressive rock FM stations, of Blues. LP cuts by B.B. King, Isaac Hayes, Ray Charles, Albert Collins, and Ike and Tina Turner are programmed almost as regularly as those by Iron Butterfly or Jimi Hendrix Experience by these stations, and an audience completely different from those already mentioned has emerged with great interest in the music and tremendous buying power.

Soul has come a long way from Fats Domino being covered by Pat Boone. It has come of age and is a vital force in contemporary pop music.

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An Invitation

to the

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to Attend the Annual Convention

of the

National Association of

Television and Radio Announcers, Inc.

August 13th-17th, 1969

Washington-Hilton Hotel

Washington, D.C.

To many members of our industries the annual convention of NATRA, attended by 500 black communications specialists (Dee Jays) and over 250 associate members, is a time to "Swing and Party for four days."

But during the past four years under the administration of the new breed, a growing and significant number of our members have come to this meeting with a spirit of dedication, a desire to learn and seek new ways and methods to add to their professionalism.

Small though this number has been, we have been honored by such outstanding and important personalities as Mrs. Coretta King, Mr. Bill Cosby, Miss Lena Horne, Mr. Sheldon Leonard, Dr. Martin Luther King, Sidney Poitier, Godfrey Cambridge, Julian Bond, Congressman John Conyers, Dick Gregory, Jim Brown and others.

Messages of good will have come from former Vice-President Hubert Humphrey, the late Senator Robert Kennedy, and this year Vice-President Spiro Agnew and FCC Commissioner Nicholas Johnson.

Under the new breed, NATRA has presented a number of viable programs designed to give black members of our industries a greater and more responsible voice.

It has also addressed itself to a number of inequities in our industries, including:

A. The poor employment record of blacks on all levels in our record industry.

B. The censorship of black news on our black radio stations and the infinitesimal number of policy-making black executives.

C. The need for a black news network that would present accurate and vital news to the more than 15 million blacks who make up our audiences.

D. The need to establish a scholarship fund that would allow newly appointed black executives to learn and add to their skills.

NATRA has established a floating series of seminars that would address themselves to the problems of broadcasting, such as the University of Iowa forum in which more than 20 members attended during the week of July 20-26th.

NATRA is supporting the newly organized associate members organization—Fraternal Order of Record Executives—who are concerned about the need to become more professional to keep up with the rapidly changing developments in the record industry.

We have looked into ourselves. This past year has seen a more mature and serious posture emerge as a result of the 11 regional chapters which were organized.

The question now is whether or not the broadcasting and re-recording industries are ready for the emergence of NATRA as a viable and responsible organization?

The opportunity is here for us to come and work together. We hope you will be with us.

Is the record industry willing to lend its vast resources to developing plans toward helping the black youth of America who buy your product to understand there is a place for them in business?

Is the broadcasting industry with more than 7,500 stations, of which only seven are owned by blacks, willing to face its responsibility to the black communities of this country? The challenge is here . . . come let us work together. The time has come.

"We been buked and we been scorned" but we've been trying. This year, we challenge the members of our industry to eliminate the excuses and step forth and join hands with us.

E. Rodney Jones, President

Del Shields, Executive Secretary

National Association of TV & Radio Announcers
850 Seventh Avenue, New York, New York 10019

A Chess Album That May Set A Trend

By EARL PAIGE

The branches of contemporary music spread in many directions but the life-giving taproots are firmly planted in blues. Probably no record company executive is more conscious of this than is young Marshall Chess who holds the keys to a vault of blues treasures dating back to the years when his father carried a Magnecord tape recorder and often taped singers right in the southern Delta bean and cotton fields. Many blues artists, among them a man named McKinley Morganfield but now known as Muddy Waters, sought out Leonard and Phil Chess. Today, Chess Producing Corp., a subsidiary, General Recorded Tapes (GRT), is branching out into all forms of music, the foundation of which was established long ago. The epitome of this blues foundation in contemporary music can be fully appreciated in Marshall Chess' newest creation—an album combining some of the best contemporary artists and Muddy Waters playing his originals.

"It was Mike Bloomfield's idea," Chess said, "he was at my house and said he wanted to do a thing with Muddy. He had talked about it with Paul Butterfield, too. Both of them had talked with Norman Dayron. Since Mike and Paul were coming to Chicago for a charity concert we decided that maybe we could cut the album then, too, and the whole thing just built up.

The album, entitled "Fathers and Sons," evolved during a series of negotiations and culminated after three nights in the Chess studios. One part of the two-record set was cut at a live concert. "The sound of 5,000 kids singing 'I've Got My Mojo Working' is the most powerful thing I've ever heard," said Chess, in discussing the album's preparation.

Dayron's preparation included a solid three weeks of research in the Chess vault as the University of Chicago professor poured over old Waters' tapes. Albert Grossman helped arrange for Bloomfield's release from Columbia and Butterfield's okay from Electra. Duck Dunn, drummer for Stax Volt's Booker T & the MG's and the late Otis Redding, was contacted. Otis Spann left his New York night club gig to be with the group. Drummer Sammy Lay was contacted. And finally, Mercury Records' Buddy Miles figured in the live session part.

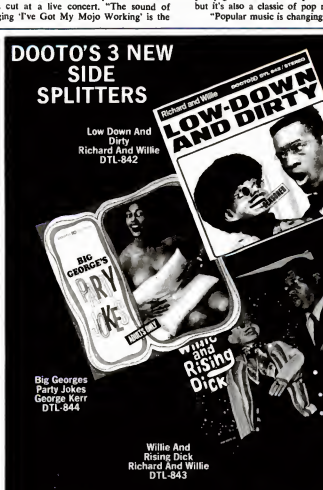
"For the studio session I scouted up a lot of old 1950 vintage amplifiers. We set a mood. There was a lot of booze: champaign for Muddy and beer for the young guys. Sonny Woods, Chess' oldest employee, acted as porter during the three nights in the studio. Muddy was just elated. He was stone hoarse at the end of each session," Chess said.

"We planned the session around older, more obscure Waters' material—classic tunes. Some, Muddy didn't remember. We had 21 songs and finally trimmed it down to 15, 6 on the live session and 9 in the studio. Some of the sessions ran five hours. There was a lot of talking. A lot of spectators, people who love the blues, were allowed to watch. It was just a totally cooperative effort."

The album, with artists loaned from cooperating labels, may establish a trend, Chess believes. "I'm not saying every artist and every company should do it. But I don't think a corporate thing should stifle an artist's creativity, either. Above all, the artist must want to do it. Loaning artists may hurt a company's profit, but this is a thing that can build an artist's career, it's a thing for the good of music, and where it can be worked out and doesn't bastardize or offend a contract, I think it should be done.

"What we have done in this case is to create a whole separate label for the package. We're not advertising the names, the names aren't on the front cover. They're on the back cover because they're the band. We've also put a special $6.50 price on the package—pretty good for a double pocket album. It's a sacrifice, but it's also a classic of pop music.

"Popular music is changing, and so are the attitudes of both the young white and black artists. It's a new appreciation of the blues. It's like art, you can't really appreciate Picasso unless you've appreciated Rembrandt or Michelangelo. Mike and Paul started with the blues, but they aren't playing blues now—it's in their music, it's inside. It's like on a Beatles record, you might hear a couple of seconds of Chess riffs."



Black DJ's Social Force

By PAUL ACKERMAN

"There has been a tremendous improvement in the status of the Negro disk jockey in the last five years; and as his condition has improved he has grown more interested in his station and its program ratings."

This is the view of Henry Allen, vice-president, promotion, Atlantic Records.

Allen added, however, that some stations are still underpaying their deejays. In some instances, he commented, the poor salaries are traceable to the fact that the outlets are doing poorly in advertising revenue.

NATRA, Allen said, seeks to place the black jockey on a par with his white colleague. The organization, he commented, is being supervised by intelligent men and is becoming more effective in achieving its aim.

As a result, the black jockey today is a powerful social force as well as an influence in music. As Allen points out: "The Negro jockey speaks to 20 million Negroes each day. . . . This vast audience depends upon what he says. . . . They believe him." Allen noted that the many talk programs with black jockeys further emphasized their role as force in social matters. Such talk programs are important segments of the broadcasting pattern of stations such as WLIB, New York, and WABQ, Allen pointed out.

NATRA's development of regional chapters, according to Allen, has resulted in the development of enthusiastic groups of NATRA representatives in key areas of the nation, and this, he feels, will contribute to NATRA's overall effectiveness in raising the status of the jockey.

Allen commented on the importance of the element of soul in today's music, pointing out that it has become a vital part of the pop music category. He estimated that 40 per cent of today's soul singers came out of the field of gospel music or reflect gospel training—such artists as Aretha Franklin, Joe Tex, Sweet Inspirations, Roscoe Robinson, the late Sam Cooke and many more.

The Atlantic Records executive stated that in his opinion this year's NATRA convention will prove the most fruitful of all. Many members who are attending will bring their families and participate in all the discussions and seminars. The seminars will have an educational quality . . . and some of the discussions will hinge upon the subject of preparing the Negro for executive roles in the broadcast field.

The State of Blues West Coast Style

Continued from page S-6

settings for such soloists as Muddy Waters, Howlin' Wolf, Little Walter and Bo Diddley.

"Once you've been making the same album for 20 years, you've covered it, man," exclaims one blues watcher. "The cats who are moving progressively are doing the right thing."

Imperial on the other hand has been gaining mileage out of its Legendary Master Series of rediscovered vault masters, Snooks Eaglin, Boozoo Chavis, Clifton Chenier, Slim Harpo, Papa Lightfoot, J. D. Edwards, Boogie Bill Webb ride again. And so does Tina Turner when she sings the legendary sexual blues "Rock Me Baby" on Blue Thumb and "Something's Got a Hold On Me" on Warner Bros.-Seven Arts, which has joined the parade of labels repackaging masters by the husband-wife team of Ike and Tina.

In many black communities, from Harlem to Fillmore in San Francisco, blues singles are sold in a variety of places from pure record shops to shoeshine parlors and barbershops. It's all on a cash-and-carry basis. The advent of the tape cartridge has opened a new avenue for blues music. GRT in Sunnyvale, Calif., has been offering r&b material from the outset of its four-year history from such labels as Chess-Checker-Cadet (which it now owns), Duke, Peacock and King. "The cartridge has expanded the package side of rhythm and blues," GRT executive Tom Bonetti.

Tape is just one other medium having discovered the honest urgency of blues music. Thus far, there are no signs of oversaturation wiping away all the good that has been done. What happens the rest of the year if greedy and overzealous persons push the music to the saturation brink? Those persons who are devoted emotionally and spiritually to the blues have ample time to ponder that question.

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WILN-FM, 105 N. 19th St., Birmingham 35203. Tel: 324-3468.
Huntsville (Area Code 205)
WEUP, 2609 Jordan Ln., NW Huntsville 35806. Tel: 536-0713/14/15.
Mobile (Area Code 205)
WGOK, Foot of Gum St., Mobile 36603. Tel: 432-8661.
WMOO, PO Box 1967, Mobile 36601. Tel: 432-0595.
Montgomery (Area Code 205)
WAPI, PO Box 2028, Montgomery 36103. Tel: 263-3459.
WRMA, 135 Commerce St., Montgomery 36104. Tel: 264-6440/9.
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WTUG, PO Box 1896, Tuscaloosa 35401. Tel: 759-1204.

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Inglewood (Area Code 213)
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Los Angeles (Area Code 213)
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KDIA, PO Box 8432, Oakland 94608. Tel: 834-4262.
San Diego (Area Code 714)
XEGM in Tijuana, 2001 San Fernando Rd., Sun Valley, Calif. 91353. L.A. area Tel: (213) 982-2882.
XERB in Tijuana, 4007 W. 6th St., Los Angeles 90005. Tel: (213) 385-5117.
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KSOL, 150 8th St., San Francisco 94103. Tel: 626-5585.

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Denver (Area Code 303)
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KOKO in Littleton, 9000 S. Santa Fe Dr., Littleton 80120. Tel: 794-4211.

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WOOK, 5321 First Pl. NE, Washington, D.C. 20011. Tel: 882-2500.

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WRHC, PO Box 2467, Jacksonville 32203. Tel: 389-1111.
Marianna (Area Code 305)
WTYS, PO Box 777, Marianna 32446. Tel: HU 2-2131.
Miami (Area Code 305)
WAME, 777 NW 54th St., Miami 33127. Tel: 757-5701.
WEUS-FM, PO Box 1740, Miami Beach 33139. Tel: 532-6347.
WMBM, 814 1st St., Miami Beach 33139. Tel: 532-6347.
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Pompano Beach (Area Code 305)
WRBD, Rock Island Rd., Fort Lauderdale. Tel: 587-2700.
Quincy (Area Code 904)
WCNH-AM&FM, PO Box 630, Quincy 32351. Tel: 627-6700/6800.
Tampa (Area Code 813)
WTMP, PO Box 1101, Tampa 33601. Tel: 626-4108.
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WAOK, 110 Edgewood Ave., Atlanta 30303. Tel: 688-3773.
WERD, 330 Auburn Ave. NE, Atlanta 30303. Tel: 524-0666.
WSGC, Georgian Terrace Hotel, Atlanta 30383. Tel: 875-8511.
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WTHB, PO Box 1584, Augusta 30903. Tel: (803) 822-3579.
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Fitzgerald (Area Code 912)
WBHB, Fitzgerald 31750. Tel: 423-2077.
Macon (Area Code 912)
WIBB, 830 Mulberry St., Macon 31201. Tel: 742-2505.
Savannah (Area Code 912)
WSOK, 24 W. Henry, Savannah 31404. Tel: 233-1179.
Valdosta (Area Code 912)
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Waycross (Area Code 912)
WAYX, 1600 Carswell Ave., Waycross 31501. Tel: 283-7100.

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Chicago Area (Area Code 312)
WBEE in Harvey, Lincoln Towers, 75 E. Wacker Dr., Chicago 60601. Tel: 726-6842.
WMPP in Chicago Heights, Lincoln Hwy. at Ellis Ave., East Chicago Heights 60411. Tel: 758-1400.
WOPA in Oak Park, 408 S. Oak Park Ave., Oak Park 60302. Tel: 848-5760.
WVON in Cicero, 3350 S. Kedzie Ave., Chicago 60623. Tel: 847-2600.

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WXLW, 4800 E. Raymond St., Indianapolis 46203. Tel: 359-5591.
WTLC-FM, 1734 Ville Ave., Indianapolis 46201. Tel: 784-4471.

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WXOK, 3150 College Dr., Baton Rouge 70821. Tel: 342-9914.
Lake Charles (Area Code 318)
KAOK, Drawer 5, Lake Charles 70601. Tel: 436-7541.
Lake Providence (no direct dial)
KLPL, PO Box 342, Lake Providence 71254. Tel: 834.
Monroe (Area Code 318)
KLIC, 1800-1802 Parkview Dr., Monroe 71201. Tel: 323-4617.
KNOE, PO Box 4067, KNOE Bldg., Monroe 71201. Tel: 322-8155.
Natchitoches
KNOC, PO Box 607, Natchitoches 71457.
New Orleans (Area Code 504)
WRDC, 505 Baronne St., New Orleans 70113. Tel: 524-5363.
WYLD, 2906 Tulane Ave., New Orleans 70119. Tel: 822-1945.
Shreveport (Area Code 318)
KDAE, PO Box 1754, Shreveport 71102. Tel: 422-3122.
Tallulah (no direct dial)
KTLD, Tallulah 71282. Tel: 1360.

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WANN, PO Box 631, Bay Ridge Rd., Annapolis 21404. Tel: 269-0700.
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WERB, Clifton & Denison Sts., Baltimore 21216. Tel: 947-1245.
WITH, 7 E. Lexington St., Baltimore 21202. Tel: 539-7808.
WSID, 4340 Park Heights Ave., Baltimore 21215. Tel: 542-1021.
WWIN, 101 Light St., Baltimore 21202. Tel: 727-1400.

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WGPR-FM, 2101 Gratiot Ave., Detroit 48207. Tel: 961-8833.
WILB, 3100 David Broderick Tower, Detroit 48226. Tel: 965-2000.
Flint (Area Code 313)
WAMM, 740 S. Saginaw St., Flint 48502. Tel: 239-8631.
Inkster (Detroit vicinity, Area Code 313)
WHFR, 32790 Henry Ruff Rd., Inkster 48141. Tel: CR 8-1440.

MINNESOTA

Minneapolis (Area Code 612)
KUXL in Golden Valley, 5728 Weyzata Blvd., Minneapolis 55416. Tel: 544-3196.

MISSISSIPPI

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Hattiesburg (Area Code 601)
WXXX, PO Box 471, Hattiesburg 39401. Tel: 583-2618.
Jackson (Area Code 601)
WOKJ, PO Box 3228, Jackson 39207. Tel: 948-1515.
Leland (Area Code 601)
WESY, PO Box 599, Greenville 38701. Tel: ED 2-0770.
Meridian (Area Code 601)
WQIC, PO Box 5353, Meridian 39301. Tel: 483-9232.

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St. Louis (Area Code 314)
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KATZ, 812 Olive St., St. Louis 63101. Tel: 241-6000.
KXLW in Clayton, 2735 Bompart, St. Louis 63144. Tel: 961-1320.

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Depew (Area Code 716)
WBLK-FM, Rand Bldg., Buffalo 14203. Tel: 852-3500.
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WLIB, 310 Lenox Ave., New York 10027. Tel: 831-1000.
WNEW, 41-30 58th St., Woodside 11377. Tel: 335-1600.

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Charlotte (Area Code 704)
WGIV, PO Box 10963, Charlotte 28201. Tel: 333-0131.
WPEL, 237 W. Trade, Charlotte 28202. Tel: 372-1540.
Durham (Area Code 919)
WSRC-AM&FM, PO Box 5365, Durham 27707. Tel: 477-7331.
Fayetteville (Area Code 919)
WIOU, North Water St., Fayetteville 28302. Tel: 483-6111.
Greensboro (Area Code 919)
WEAL, 1002 Arnold St., Greensboro 27405. Tel: 272-5121.
Kinston (Area Code 919)
WISP, PO Box 606, Kinston 28501. Tel: 523-6161.
Laurinburg (Area Code 919)
WLNC, 721 Biggs St., Laurinburg 28352. Tel: 276-1300.
Raleigh (Area Code 919)
WLLE, Maywood Ave., Raleigh 27603. Tel: 833-3874.
Statesville (Area Code 704)
WSIC, Radio Bldg., Radio Rd., Statesville 28677. Tel: 872-6345.
Wadesboro (Area Code 919)
WSMY, 1504 Roanoke Rapids Rd., Weldon 27890. Tel: 536-3115.
Winston-Salem (Area Code 919)
WAAA, PO Box 11197, Winston-Salem 27106. Tel: 722-4121.
WAIR, PO Box 2099, Winston-Salem 27102. Tel: 724-4913.

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WEBN-FM, 1050 Considine Ave., Cincinnati 45205. Tel: 251-3000.
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WABQ, 2614 St. Clair Ave., Cleveland 44114. Tel: 241-7555.
WJMO, 11821 Euclid Ave., Cleveland 44106. Tel: 795-1212.
Columbus (Area Code 614)
WVKO, 1485 Hanover Rd., Columbus 43221. Tel: 451-2191.
Dayton (Area Code 513)
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WKLR-FM, 3225 Arlington Ave., Toledo 43614. Tel: 385-3343/2507.

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WHAT, 3920-40 Conshohocken Ave., Philadelphia 19131. Tel: 878-1500.
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WAMO-AM&FM, 1011 Penn St. of Allies, Pittsburgh 15219. Tel: 471-2181.
WYOD-FM, Gateway Towers, Pittsburgh 15222. Tel: 362-2144.
WZUM in Carnegie, 201 Ewing Rd., Pittsburgh 15205. Tel: 922-0550.

SOUTH CAROLINA

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WSIB, 1210 Boundary St., Beaufort 29902. Tel: 524-4700.
Bennettsville (Area Code 803)
WBSC, PO Box 639, Bennettsville 29512. Tel: 479-4051.
Charleston (Area Code 803)
WPAL, 1111 Morrison Dr., Charleston 29407. Tel: 766-5584.
Columbia (Area Code 803)
WOIC, PO Box 1406, Columbia 29202. Tel: 256-1551/2.
Darlington (Area Code 803)
WDAR-FM, PO Box 277, Darlington 29532. Tel: 393-4081.
Florence (Area Code 803)
WYNN, 163 N. Coit St., Florence 29501. Tel: 662-6364.
Greenville (Area Code 803)
WHTZ, PO Box 4308, Greenville 29608. Tel: 246-1441.
St. George (Area Code 803)
WQIZ, PO Box 458, St. George 29477. Tel: 563-4371.
Sumter (Area Code 803)
WSSC, PO Box 1406, Sumter 29151. Tel: 773-7369.
York (Area Code 803)
WYCL, PO Box 398, York 29745. Tel: 684-4241.

TENNESSEE

Chattanooga (Area Code 615)
WNOO, 816 Broad St., Chattanooga 37401. Tel: 266-4146.
Knoxville (Area Code 615)
WJBE, PO Box 281, Knoxville 37901. Tel: 546-2210.
Martin (Area Code 901)
WCMT, PO Box 318, Martin 38237. Tel: 587-2660.
Memphis (Area Code 901)
WOIA, 2265 Central Ave., Memphis 38112. Tel: 278-4551.
WLOK, 363 S. Second St., Memphis 38103. Tel: 527-9565.
Nashville (Area Code 615)
WLAC, 161 4th Ave. N., Nashville 37219. Tel: 256-0161.
WVOL, 1320 Brick Church Pike, Nashville 37207. Tel: 228-3424.

TEXAS

Beaumont (Area Code 713)
KJET, 4945 Fannet Rd., Beaumont 77705. Tel: 842-2210.
Dallas-Fort Worth (Area Code 817)
KBUT in Fort Worth, PO Box 2049, Seminary South, Fort Worth 76115. Tel: 926-4606.
KNOK-AM&FM in Fort Worth, 3601 Kimbo Rd., Fort Worth 76111. Tel: 831-1278.
KVIL-FM in Highland Park (Dallas), 4152 Mockingbird Ln., Dallas 75201. Tel: 742-6193.
Houston (Area Code 713)
KQUK, 5000 Bissonnet St., Houston 77004. Tel: 522-1001.
KYOK, 613 Preston Ave., Houston 77002. Tel: 222-2535.
Longview (Area Code 214)
KLUE, PO Box 1700, Longview 75601. Tel: 758-4496.
Waco (Area Code 214)
KMHT, 2323 Jefferson Ave., Marshall 75670. Tel: 935-6789.
San Antonio (Area Code 512)
KAPE, 608 E. Grayson St., San Antonio 78205. Tel: 223-3877.
Tyler (Area Code 214)
KZET, PO Box 1331, Tyler 75702. Tel: 593-1744.

VIRGINIA

Danville (Area Code 703)
WILA, 865 Industrial Ave., Danville 24540. Tel: 792-2133.
Highland Springs (Richmond vicinity, Area Code 804)
WENZ, 111 N. 4th St., Richmond 23219. Tel: 643-7436.
Lynchburg (Area Code 703)
WJLS-FM, 801 Main St., Lynchburg 24504. Tel: 847-6666.
Norfolk (Area Code 703)
WRAP, PO Box 598, Norfolk 23501. Tel: 399-3051.
Portsmouth (Area Code 703)
WHIL, 1418 Crawford St., Portsmouth. Tel: 393-1041.
Richmond (Area Code 703)
WANZ, 3rd & Grace Sts., Richmond 23219. Tel: 643-8368.
Roanoke (Area Code 703)
WTOY, 26 E. Church Ave., Roanoke 24011. Tel: 343-5545/6.

WASHINGTON

Seattle (Area Code 206)
KYAC, 1407 E. Madison St., Seattle 98122. Tel: 329-1457.

WISCONSIN

Milwaukee (Area Code 414)
WNOV, 208 E. Wisconsin Ave., Milwaukee 53202. Tel: 272-1272.
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4. Cortez & the Entertainers are appearing in a soulful revue (Entertainers in Revue) along with The Johnson Bros., two performers capable of making a stage tremble with excitement. Their record, Waiting for a Call, will be released in November on *YOUR TOWN* records. Rounding out this soulful package is Rosyln Lawerence, a beautiful singer who combines the drama of blues with the expression of true soul. The entire revue is backed musically by Elijah and His Prophets, on eight piece band that depicts where big band soul is headed. Entertainers in Revue are produced by Jacomil Entertainment Enterprises, Inc., an inspiring new company headed by some of the most talented executives in the music business.

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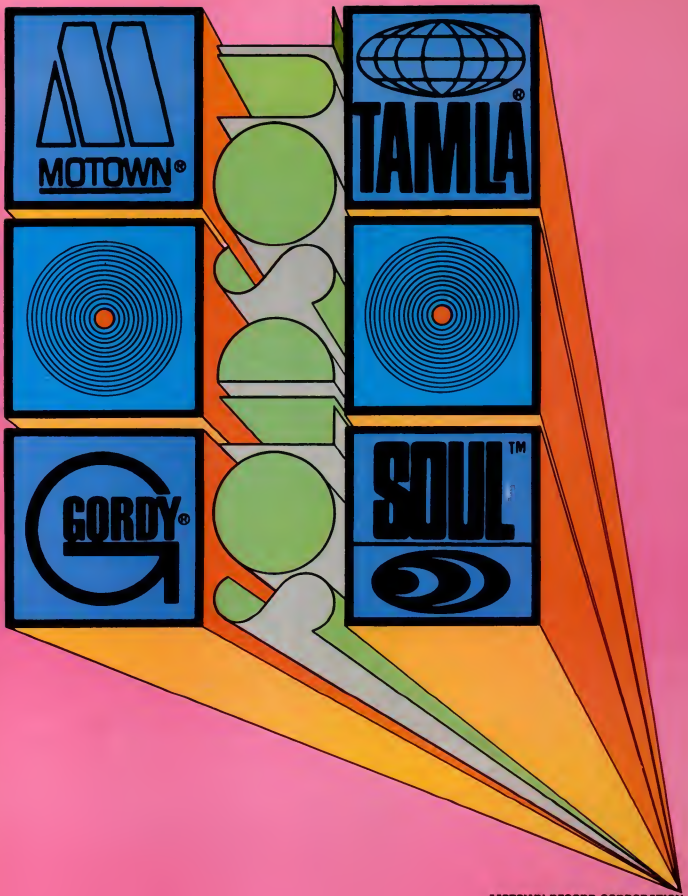

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Jukebox Provides a Vehicle For Writer's Special Songs

By RAY BRACK

CHARLESTON, W.Va. — Most country songwriters turn out a song now and then with the jukebox trade in mind. Take for example Billy Edd Wheeler's "Ode to the Little Brown Shack Out Back."

Wheeler recalled the circumstances of that exclusive jukebox hit while here recently promoting his current single "West Virginia Woman," and his album, "Nashville Zodiac" at a local department store. Formerly with Kapp, Wheeler signed with United Artists as a writer and artist this January and has taken charge of UA's Nashville office.

"Ode," Wheeler says, didn't have a chance for airplay because of its whimsically scatological allusions. The song became an instant jukebox hit, however, selling over 250,000 copies to the jukebox trade alone. With that impetus, the song became

Continued on page 52)

GLEN CAMPBELL, Capitol Records' artist and multi-talented musician, won the 1969 "Jukebox Artist of the Year" award to be presented at the Music Operators of America convention Sept. 7 at Chicago's Sherman House Hotel. Campbell was well ahead in balloting that also found Johnny Cash and Tom Jones competing for the award. Jeannie C. Riley's recording, "Harper Valley P. T. A.," was picked as the year's top jukebox song and MGM Records won as the jukebox operator's favorite label.

'PTA' Award Shows Long Jukebox Life

• Continued from page 3

from their oldie catalogs—Mercury just rereleased "Chantilly Lace," vintage 1958, on its Wing subsidiary—reflects not only the emphasis on older material by many radio stations, but as well, the apparent fact that certain records catch the public's fancy and are played consistently on the nation's 500,000 jukeboxes, experts point out.

MOA executive vice-president Fred Granger pointed out that although the balloting was extremely heavy this year, due to extra efforts from MOA's offices here, he took a special effort to hack up the voting with phone calls. "This was made necessary because of the fact that the Jeannie C. Riley record had been out so long," Granger said. "Our voting and phone calls convinced us it is still out there on all those jukeboxes receiving consistent play."

The jukebox operators' primary voting started in June, indicating further the staying power of the Riley record, and covered the period from October 1968 to last week. The history was at the top, where it re-of the record on Billboard charts reveals it first hit the "Hot 100" in position No. 81 in the Aug. 24, 1968, issue. In four weeks it mained for two weeks. The record hit the top position on the c&w chart Nov. 2, 1968, and remained there four weeks.

"Hey Jude" hit the "Hot 100"

(Continued on page 52)

Set Second Iowa-Ill. 8-Ball Pool Tourney

DAVENPORT, Iowa — The second double elimination 8-ball pool tournament planned by the Iowa and Illinois Coin Operators Pool Table Group is set for Nov. 15-16 in the Main Auditorium, Davenport, Iowa. Over $10,000 in cash and trophies will go to the winners, according to Bob Vihon, Atlas Music Co., Chicago. Leonard Schneider, U.S. Billiards, New York, will coordinate the tournament.

Some 120 of 128 possible locations have already signed up for the contest, said Vihon. A May 3-4 tournament in Davenport drew 404 players and healthy coverage by local newspapers and television. A final planning session for the event will be held Aug. 14 at the Bridger Inn, Milan, Ill.

Nine operators will sponsor the tournament. They are: Morris Blum, Dubuque Vending, Dubuque, Iowa; Pete Kahler, Illowa Amusement Co., Fulton,

(Continued on page 56)

Drew Pearson Set for MOA

CHICAGO — What promises to be one of the most controversial seminars in recent history at Music Operators of America (MOA) conventions took shape last week with the announcement that popular columnist Drew Pearson will be the keynote speaker on public relations. At the same time, MOA is hearing from a number of members who are most anxious to fire questions at a seminar panel made up of jukebox manufacturer representatives. Both seminars will be held Sept. 5, opening day of MOA's 1969 exposition at the Sherman House Hotel here.

Commenting on Pearson's appearance, MOA executive vice-president Fred Granger said, "We invited Mr. Pearson to help us in our public relations efforts to improve the image of the coin machine industry. He won't pull any punches and he's certainly experienced in terms of reporting on reputations made and unmade. I don't think he would have agreed to address MOA if he didn't feel that our public re-

(Continued on page 52)

Vendors to Kick Off Football Items

By BRUCE CORY

CHICAGO — Professional football helmets, rings and plaques will be the sports staples for the bulk vending industry when the gridiron season gets under way next month, according to manufacturers and distributors surveyed last week. Despite the excitement generated by the Aug. 1 College All-Star Game, and the beginning of the exhibition season for the professional teams, the men interviewed said they would wait a few more weeks before beginning the exhibition season for the professional teams, the men interviewed said they would wait a few more weeks before beginning distribution and placement of football charms. Some were interested in exploring new products and promotional techniques to exploit the nation's intense interest in football. (See story for suggested ideas.)

Henal Novelties and Premiums Corp., Brooklyn, N. Y., will begin shipping its new football rings and plaques "about Aug. 20," according to Ron Rosen. "We've had two or three orders for these products already," he said. "But we don't want to rush things before the beginning of the season and kill interest in the products by the middle of November." The I-cent rings will carry the names and insignia of the 26 professional football teams in a variety of colors. The plaques, which will vend in 2-in., 25-cent capsules, bear the official team colors of the NFL and AFL squads. "We will include a pin in the capsule so the customer can wear the plaque on his coat to a football game if he wants to," said Rosen. The plaques measure 3-in. by 2¼-in., and have two holes near the top for mounting. Henal is also trying to obtain the consent of the National Collegiate Athletic Association for printing the association's 100th anniversary insignia on helmets and rings, Rosen added.

Ed Jordan, Creative House Promotions, Chicago, said his company will stick with its Rowan and Martin Laugh-In Products in the fall and probably not produce any new football items. "The football season seems to run from August through January now, though," he said, "and maybe we should be setting our sights on more football products. We have the equipment and techniques to turn out good items." Converting the Laugh-In books into glossaries of team records, referee signals or football terms might be a good I-cent vending item, he said.

"We'll wait until football season starts before we make our orders," said Allen Cohen, Northwestern Sales and Service, New York. "Interest will really start to build up in September." Cohen expects the 25-cent official pro football helmets from Karl Guggenheim, Inc., Westbury, N.Y., to have a fine second year on the market.

"I know some location people who sponsor Pop Warner (little league football) teams and who provide footballs and equipment to community centers in New York and I think it is a good public relations idea and a real service to the community," said Cohen. While tickets to the

(Continued on page 54)

New Equipment

Sega—Racing Game

The above racing simulator called Grand Prix, is described by Sega as a "total experience" machine. The Japanese amusement company is now shipping the unit. A filmless projection system allows cars and background scenery to move independently, under complete control. Sound effects add to the realism. When a collision occurs, the player's car is stopped momentarily as a penalty. The player controls the speed of his vehicle, which has authentic instruments in front of the dashboard, a responsive accelerator pedal and a sports car steering wheel. Other features: a position comparison readout, adjustable free game for accomplishing 8, 9 or 10 laps, a game timer, built-in roller wheels for moving the unit and a Formica-type cabinet featuring speedway designs.

Wis. Meeting

LAKE DELTON, Wis.—An important discussion on the new sales tax in Wisconsin, an outline of the Music Operators of America (MOA) convention in Chicago Sept. 5-7 and election of officers will highlight a meeting here Aug. 17. Convening for its annual meeting will be the Wisconsin Music Merchants Association. The meeting will be at the Dell View Hotel here. Fred Granger, MOA executive vice-president, will address the gathering.

W.Va. Assn. Meeting Set

CHARLESTON, W.Va.—The West Virginia Music & Vending Association will hold its 15th annual statewide convention here Aug. 21-22, about a month earlier than usual.

With President Jerry Derrick presiding, the association's business will begin on the evening of the opening day with a board meeting. Business sessions and equipment exhibits are scheduled for the following two days, capped by a banquet on Saturday night, the 23d.

Among the guest speakers expected to attend is Howard Ellis, president of the Music Operators of America (MOA).

The trade group here, one of the oldest and most active coin machine trade associations in the U.S., was organized in large measure through the efforts of the late John A. Wallace, Oak Hill operator and past president of the MOA, who died this year.

'PTA' Award Shows Long Jukebox Life

• Continued from page 51

initially on Sept. 14, 1968, rose to top position in two weeks and remained there for nine. This record's popularity on jukeboxes is also rather significant in that it was a long recording, running 7 minutes and 11 seconds. "Aquarius" reached the top of the "Hot 100" March 13, 1969, and "Galveston" attained its top position of No. 4 on March 1, 1969.

MGM's award as the top record label was largely based on the company's practice of mailing samples two and three weeks in advance of servicing radio stations, Granger said. He acknowledged the interesting paradox that operators appreciate receiving recordings as soon as possible, even though, in some cases, the records may stay on jukeboxes for unusual lengths of time.

MOA's banquet show will feature a longer than usual line-up of recording talent this year: Boots Randolph, Frankie Randell, Jerry Smith, Roberta Quinlin, Don Cornell, Eloise Laws, the Happenings, Tommy Willis & Sonny Hines, Skeeter Davis, Peaches and Herb, Hank Williams Jr. and the Cheatin' Hearts, London Lee, the Impressions and Charlie McCoy and the Escorts.

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Pearson Set for MOA

• Continued from page 51

lations program is well conceived."

Pearson's inclusion in the program came about through the combined efforts of Granger, MOA's seminar committee, and Hirsh de La Viez, the latter a long-time Washington, D. C., producer of MOA's talent show. Pearson was given MOA's public relations kit during negotiations for the veteran columnist's MOA appearance at 4:30 p.m. Sept. 5.

Jukebox manufacturers' representatives appearing will be Les Rieck, Rock-Ola; Joe Barton, Rowe International; A. D. Palmer, Wurlitzer; Bill Adair, Seeburg; and Henry Leyser, ACA Sales. Barton will discuss "Merchandising Music at the Location Level," Palmer will tell why Wurlitzer believes there is a place for 200-, 160- and 100-selection jukeboxes and Leyser's topic is "The Jukebox and Urban Renewal." Other topics will be announced soon.

That operators will introduce controversial topics, too, was indicated by a letter from Norman Pink, Minneapolis. He asked: "Is the complexity of the equipment being produced today a plus or minus factor for the operator? What is the future of film and sound (machines)? Will (film and sound machines) be compatible, or will we have a monster that will force us to purchase all new equipment?

Pink added: "Are we heading for a new single speed record—will it be 45 r.p.m. or 33⅓ r.p.m.? Or will we have a new tape recording coin-operated music system?" Will the acquisitions "by large vending companies of music routes . . . mean (small) operators may be left behind at the starting gate as the new (in the sense of what vendors might accomplish) industry takes off for a race around the shrinking dollar track?"

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New License Rule for Ill.

SPRINGFIELD, Ill.—A controversial tax ruling affecting operators of jukeboxes and amusement games that require a $10 Illinois Amusement Tax stamp has been clarified by the state Department of Revenue, according to Fred Gain, executive director, Illinois Coin Machine Operators Association (ICMOA) here. Gain said the state has ruled that either the name of the operator or location may appear on the license, and that as long as the license is current and affixed to the machine, the revenue department will be satisfied.

At its recent meeting, the ICMOA had a prolonged discussion on the subject of the $10 license. Some operators reported that regional revenue department personnel demanded that only location owners could buy the licenses; others said they had traditionally purchased them. The department had previously confiscated machines in Chicago, Rockford and other areas in a crackdown on the license purchases.

Frank Fiorite, Illinois Department of Revenue, explained at the meeting that the original statute imposed a license for "the privilege of operating" the machines. He said purchase would have to be worked out "betwen the operator and location." The new ruling, Gain said, "means that, regardless of whether the location owner or the operator has their name on the license, the department is satisfied."

Jukebox Provides a Vehicle For Writer's Special Songs

• Continued from page 51

one of Wheeler's biggest hits.

Another potential "outhouse" hit is included in Wheeler's new album, but U.A. hasn't yet excerpted it as a single. A comment on the disruptive effect of the interstate highway program on rural society, the song is called "The Interstate Is Running Through My Outhouse."

Other Wheeler jukebox hits most operators will recall include "The Rev. Mr. Black" sung by the Kingston Trio, the Hank Snow hit "Blue Roses," and other tunes recorded by various artists. Included are "Coal Tattoo," "Ain't Goin' Home Soon," "The Coming of the Roads," "They Can't Put It Back" and "High Flyin' Bird."

Among the artists who have recorded Wheeler material are Judy Collins, the New Christy Minstrels, Joan Baez, Judy Henske, the Modern Folk Quartet, the Greenwood County Singers and, of course, Billy Edd Wheeler.

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ROWE 137 HOT FOOD COINMASTER	$ 75
ROWE 121 PASTRY	75
ROWE 147 ALL-PURPOSE (¼ H.P.)	100
ROWE 14 AMBASSADOR, COINMASTER, 40c-45c	40
ROWE 16 AMBASSADOR, ALL COIN	70
ROWE 77 CANDY, COINMASTER	90
ROWE 77 CANDY, 25c CHANGER	125
ROWE 5K9 Single Cup COFFEE	475

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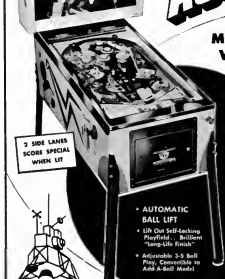

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Blue Chip

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113 Years of Musical Experience
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Vendors to Kick Off Football Items

• Continued from page 51

home games of both the Jets and the Giants are hard to obtain, "your local association is looking into getting admissions to the kind of 'Fan Day' Saturday practice session the Giants held last year."

Girls' Items

While football jewelry items like bracelets and key chains might be good bulk vending items for girls, he said any football books would have to be "give-aways" similar to a booklet a service station chain offered last fall. "Bulk vending cannot build its own hot items," he warned. "It must go along with existing trends and it takes a long time for trends to grow."

"It'll be the 25-cent helmet for us again," said Jack Nelson, Logan Distributing, Inc., Chicago. "We're geared to start distributing them now but we'll wait until the season begins. There are a lot of baseball items to be sold yet. We could sure use some more imaginative football charms from the manufacturers. Football jewelry items might be a fine idea for the girls."

Nelson, an avid football fan, thinks gridiron public relations is "a fine idea. But remember, we're a small industry. We can't do what Ford Motors (which sponsors a national, 'punt, pass and kick' contest for youngsters) can do." Any use of team names or the names and pictures of professional football players would mean royalty payments, he pointed out.

Tom Theisen, Theisen Vending, Minneapolis, Minn., expects 25-cent football helmets to do even better this year than last, "because I've got a lot more 25-cent machines out on location now." Despite the success of this item, however, he does not think football is a profitable area for the vending industry to go into deeply. "The season is too short for us to cash in on it," he explained. "It takes too much work to bring out new items that wouldn't move fast enough in just a few months."

Sponsor Broadcasts

Floyd Price, Graff Vending Supply Co., Dallas, Tex., where the fortunes of college and high school teams get as much or more attention than the Dallas Cowboys, thinks vending companies should look into sponsoring high school football radio broadcasts and scoreboard shows. Backing Pop Warner teams is also a good idea, he said. "High school football is very, very strong down here," he said.

Bud Wilkinson might have set collegiate records as coach of the Oklahoma Sooners, but "football isn't much of a sport in this part of the country," according to John Adams, Diamond Vending and Supply Co., Inc., Oklahoma City. "The professional teams make the difference and we don't have any here." Adams will carry the 25-cent helmets, "but I don't think we do as well with them as people in other parts of the country have done." Vending pictures of football players, however, might be profitable, he added.

A Line-Up of Suggestions For Promoting Fall Items

CHICAGO — A check with bulk operators and distributors in key areas around the country last week disclosed that many are hoping to adapt special promotions for the purchase tied in this fall with professional football. The following suggestions, while visionary in some respects, may strike a responsive chord in the minds of the more promotional minded operators:

- Use all the new football products in your fill.
- Donate a machine full of gum to the local team and install it on the team bus.
- Run an advertisement in the local paper of your firm's weekly "pick-up."
- Furnish a bus to fans for out-of-town games.
- Co-sponsor radio broadcasts of local games.
- Put the local team's name on your service truck.
- Place photographs of local players in your machine fronts.
- Sponsor small-scale "punt pass and kick"-type contests.

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With bulk vending rings, helmets, plaques and other items featuring the names, colors and insignia of the 26 professional football teams, you'd better know which teams are in your area:

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Minnesota Vikings
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New York Giants
St. Louis Cardinals
Cleveland Browns
New Orleans Saints
Philadelphia Eagles

AFL
New York Jets
Houston Oilers
Miami Dolphins
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San Diego Chargers
Kansas City Chiefs
Oakland Raiders
Denver Broncos
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Cashew, Whole ..... .90
Cashew, Buffs ..... .75
Peanuts, Jumbo ..... .25
Peanuts, Mix ..... .25
Mixed Nuts ..... .90
Baby Chicks, 35 Lb. Ctn. 9.65
Rainbow Peanuts ..... .25
Bridge Mix ..... .25
Chocolate Covered Beans ..... .25
Jelly Beans ..... .25
Licorice Gems ..... .25
M & M, 500 ct. ..... .50
Sribs ..... .60
Sweethearts ..... .60
Wrapped Gum—Fleers 4M pcs. $14.40
Toothie Roll, 5M pcs. 7.20
Rain-Blo Ball Gum, 2000 per ctn. 7.00
Rain-Blo Ball Gum, 3100 pieces per carton 9.00
Rain-Blo Ball Gum, 2000 per ctn. 9.40
Rain-Blo Ball Gum, 1500 per ctn. 9.20
Rain-Blo Ball Gum, 3500 per ctn. 9.50
Rain-Blo Ball Gum, 1000 per ctn. 9.00
50 Cartons minimum assorted on all Leer Brand Rain-Blo Ball Gum.
Adams Gum, all flavors, 100 ct. ..... .45
Beach-Nut, All Flavors, 100 ct. ..... .45
Wrigley's Gum, all flavors, 100 ct. ..... .45
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Whether it's in a supermarket or super service station, the Model 60 is an operator's profit package. Simple changes of the brush housing and merchandise wheel allow you to dispense all types of popular items. The Model

60 has the most foolproof coin mechanism in its field. Extra-wide chute and interchangeable globe accommodates all sizes of products. Model 60's attractive, modern design is sure to corner profits for you—at any location. Write, write or phone for complete details.

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MERCHANDISE—Last ball gum, wrapped gum, charms, filled capsules, panned candies, bulk & vacuum packed nuts, ball point pens, combs, fc tab, 5c package gum, 5c & 10c vending pack candy bars.

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25¢ BIG OAKS & TITANS
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Jumbo Gem Mix 6.00
Jumbo Cheery Buss 8.00
Cameo Rings 8.00
Cambridge Lock Mix 8.00
HOT 5c VEND ITEMS (all 200 per box)
Asst. Economy Mix $4.25
Bugs Economy Mix 2.00
Rings 2.50
Heads Mix 2.00
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1c CHARM MIXES & ITEMS From $3.50 to $24.00 per M.
Stamp Folders, Lowest Prices.
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Everything for the operator.
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On the Street

By RON SCHLACHTER

National Shuffleboard & Billiard Co. is settled in its new home in Greenbrook, N.J. The company moved to Greenbrook from Plainfield, N.J., July 1. According to President Paul Kotler, there is ample room for expansion since the company is situated on an eight-and-one-half-acre site. . . . **Ray Taber**, marketing vice-president of Rowe, International, Inc., a subsidiary of Triangle Industries, Inc., is back at Whippany, N.J., headquarters after making a swing through Chicago, Cleveland and Indianapolis. Taber attended a meeting with key distributors in Indianapolis. **Dan Denman**, Rowe's marketing planning manager, is finally moving his family to New Jersey after commuting for the past five months to Chattanooga. Congratulations are in order to **Marty Shusinsky**, Rowe's marketing research manager, on his becoming a new father.

Carmen D'Angelo reports that Cramer Gum will introduce two new products in August. One is King 2200 count watermelon flavor gum, while the other is licorice flavor gum in assorted colors. D'Angelo recently visited New Jersey, Maryland, Virginia and Illinois. In Chicago, the Cramer sales manager attended the National Candy Show. . . . **Leo Schwartz** of Folz Vending is in Las Vegas on vacation.

ARA Services, Inc., with its corporate offices in Philadelphia heavily staffed, has leased additional office space in center city at the newly remodeled Curtis Building. The lease encompasses most of the large building's second floor and calls for an aggregate rental in excess of $1 million. . . . **Edward McNeil**, assistant manager of the Atlantic City Convention Bureau, estimates that at least 10,000 persons will attend the National Automatic Merchandising Association (NAMA) convention in his city in 1972. When NAMA visited Atlantic City in 1969, approximately 4,200 persons attended the event.

Two separate ceremonies were held in Tokyo during the first week of July to honor approximately 350 long-term Sega staff members. At the first ceremony, 255 persons who had reached tenure levels of more than five years were awarded commendations. The presentations followed an address by President **David Rosen**. . . . Sandler Distributing Co. in Minneapolis recently hosted two Wurlitzer service schools. **Earl Achley** of Spooner, Wis., held the first school with **Warren Stevens**, **Thomas Meremonte**, **Bill Isabella**, **John Lawson** and **Achley** in attendance. The second school was held at Musivend, Inc. in Sioux Falls, S.D. Attending were **Bill Crase** of Crase Amusements, and **Don Schmidt**, **Loren Larson**, **Marvin and Don Iverson** of Musivend, Inc. **Robert Harding**, Wurlitzer field service engineer, conducted both sessions.

Albert Rodstein, president of Macke Variety Vending Corp. in Philadelphia, has been named chairman for door prizes in connection with the annual Trade Council Reunion of the 1970 Allied Jewish Appeal—Israel Emergency Fund. The dinner will be held Sept. 15 at the Green Valley Country Club. . . . **William Fishman**, president of ARA Services, Inc., was recently honored by the Greater Philadelphia Brandeis Club and presented a bust of the late U.S. Supreme Court Justice **Louis D. Brandeis**, for whom Brandeis University is named. Fishman, who is a Fellow of Brandeis, is also chairman of the local club.

David Cohen, president of Rudd-Melikian, Inc., Philadelphia, has established a pilot program to provide lectures on Jewish law for the coming academic year at The Drexel University. . . . Congratulations are in order to **Ky Cyrus Melikian**, original partner of Rudd-Melikian, Inc., on an engagement of his son, **Robert Jacob Melikian**, and **Judith Arlen Levonian**.

Playboy Club, which is seeking a license to open up a local after-dark playground in Philadelphia, has already arranged for Berlo Vending Co. to place the cigarette vending machines, according to Berlo President **Ralph Pries**.

A number of Montana operators recently attended two Seeburg and Williams service schools at Billings and Great Falls. Attending the Billings school at the Holiday Inn were **Verne Ebeling**, Billings; **Jack Phillips**, Livingston; **Bert Gentry**, Livingston; **Tom O'Neil**, Livingston; **Larry McCall**, Billings; **Tom Dew**, Hardin; **Bill Anderson**, Billings; **Bob Veseth**, Billings; **Fred Browning**, Billings; **Clarence Brake**, Billings; **Leo Matz**, Billings; **Mike Muggenburg**, Harlowton; **Nerb Crossman**, Roundup; **Putt Brambkett**, Billings; **Bruce McLaskell**, Billings; **Norm Bawden**, Lewistown, and **Ken Worden**, Billings.

Those who attended the Great Falls school at the O'Haire Manor included **Richard Cary**, Helena; **Randy Bloomdale**, East Helena; **Joe Longmire**, Helena; **Lyle Haworth**, Shelby; **Orvn Loyland**, Cutbank; **Elmer Brandt**, Great Falls; **Tom Baker**, Havre; **Ken Sands**, Shelby; **George Shovic**, Great Falls; **Gerald DeGeorgio**, Great Falls; **Roy Walters**, Great Falls; **Mr. and Mrs. O. W. Christensen**, Malta; **Zollie Kelsaus**, Great Falls; **John Means**, Great Falls; **Lou Antonick**, East Helena; **Bob Rantru**, Augusta; **Norm Bawden**, Lewistown, and **Dennis Tout**, Great Falls. Both schools were conducted by **Leo Halper**, Seeburg field representative.

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EACH model also has these features:
- 10¢ 1-player or 2-player by simple plug replacement. Also 2 for 25¢ or free "Easy" revised.
- "Game Over" light flashes at end of game.
- Large metal coin box—holds $200 in dimes.

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COIN BOX
For use on coin operated devices of all kinds.
Heavy - duty, made of steel with dark brown baked enamel finish. Avail. for 10¢ or 25¢ operation. Large coin capacity w/ National Registers. Size 8" x 16" x 4". Electric counter optional.

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Friday, Saturday and Sunday, September 5, 6, 7

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And MOA's all-industry seminar: **Part 1**—a panel of jukebox manufacturers discussing "The Jukebox Industry—Where Is It Going?" **Part 2**—a distinguished speaker discussing "The MOA Public Relations Program—How to Make It More Effective."

GALA BANQUET AND SHOW

MOA's three-day Exposition will be topped off with the traditional awards banquet and stage show produced again this year by Hirsh de LaViez of Show Biz Productions, Washington, D.C.

Boots Randolph, Monument Records
Frankie Randall
Jerry Smith, ABC Records
Roberta Quinlan & Don Cornell, Jaybee Records
Eloise Laws, Columbia Records
The Happenings, Jubilee Records
Tommy Wills, Airtown Records
Sonny Hines, Airtown Records
Skeeter Davis, RCA Records
Peaches & Herb, Date Records
Hank Williams, Jr., and The Cheatin' Hearts, MGM Records
London Lee, Mercury Records
The Impressions, Curtom Records
Cherlie McCoy and The Escorts, Monument Records

THE 1969 MOA EXPOSITION IS AN INTERNATIONAL TRADE SHOW FOR THE COIN-OPERATED MUSIC AND AMUSEMENT INDUSTRY.

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Ellis Speaks to Mo. Assn

MACON, Mo.—The Missouri Coin Machine Council met here last week and listened to an address by Howard Ellis, president, Music Operators of America (MOA), Omaha, elected officers for the new year and discussed industry problems. One problem discussed was the new emphasis placed on filing Form 1099's by the Internal Revenue Service (IRS). The IRS takes the position that all payments to locations exceeding $500 must be reported, according to John Masters, secretary of the Missouri group, who said the operators discussed ways to more fully comply with the regulation.

Ellis discussed public relations and the MOA convention, set for Chicago in September. The group re-elected Art Hunoldt, president; Harley Tripp, vice-president; Bill Welch, treasurer; and Masters, secretary. Many wives attended. Distributor representatives Bob Thomason, W. B. Music, Kansas City; Jack Sully, Seeburg Central, Kansas City; and Sam Masaro, Musical Sales, St. Louis, also attended.

In informal talks before the meeting Masters told how he has successfully contracted with the Jones Store department store chain for placement of jukeboxes in the teen section of clothing departments. Masters recommends a flat rental rate for such contracts, which call for changing five records every two weeks. Jones Store keeps the jukebox on free play. Masters also related his experiences delivering the MOA public relations speech at a recent Optimists Club meeting and said he has more speaking engagements lined up.

DREW PEARSON, prominent news columnist, will be the keynote speaker at a seminar on public relations during the 1969 Music Operators of America convention in Chicago at the Sherman House Hotel Sept. 5.

ROVE OFFERS COFFEE UNIT

CHICAGO—The new 28R instant coffee machine from Rowe International, Inc., Whippany, N. J., is available for immediate distribution, according to president Jack Harper. The machine is manufactured by Victor Products Corp., Hagerstown, Md.

Rowe marketing vice-president Ray Taber described the high product and cup capacity of the machine as a way of reducing the number of route stops and increasing profits in low traffic locations. "And most important," Tabor said, "the 28R can be converted from instant to freeze dried with a turn of the wrench."

All Machines Ready for Location

Seeburg 480	$525.00
AMI-Mist	645.00
13-Foot United Polaris Bowler	395.00
Bally Dixieland	300.00
Chicago Coin All American Basketball	300.00
AMI 200 selection wall box	19.50
Seeburg 200 selection wall box	29.50
Seeburg Consolette wall boxes, coppertone	149.50
Seeburg DS-100	395.00
Criss-Cross Skee-Ball	225.00
Playtime Skee-Ball	345.00
Rowe Riviera	145.00
9-col. National	55.00

Lew Jones Distributing Co.
Exclusive Wurlitzer Distributor
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Tel.: MElrose 5-1593

ABC RECORDING ARTIST Jerry Smith has signed to perform for the Music Operators of America (MOA) show Sept. 7 at Chicago's Sherman House.

Pool Tourney

• *Continued from page 51*

Ill.; Mrs. Orma Johnson, Johnson Vending Service, Rock Island, Ill.; George Wooldridge, Blackhawk Music, Sterling, Ill.; John Cox, Cox Music Co., Davenport; Peter Langbehn, Mississippi Music Co., Moline, Ill.; Howard Harking, Howard's Music, Davenport; Louis Osterman, American Shuffleboard Sales, Peoria, Ill.

U.K. Cutting Penny Games License Duty

By MIKE HENNESSEY

LONDON — The British government has given its approval to reducing the licence duty on penny amusement machines operated in seasonal locations. (Billboard, July 26, p. 3).

Commented John Singleton, secretary of the Amusement Caterers Association: "This is good news because it means that the majority of operators will now be able to stay in business. As the proposals originally stood, it would have meant closing 85 per cent of seasonal locations."

Two other concessions sought by the amusement trade—the transfer of liability for non-payment of duty on machines from the site owner to the lessee, and the abandonment of the principle that if one machine in a location has not had duty paid on it all machines in that location can be confiscated—were rejected by the Government.

New Bally Catalog

CHICAGO—All the regular "subscribers" to Bally Corporation's series of parts catalogs will be automatically shipped the new 1969 edition, according to Herb Jones, advertising manager of the company. Others wishing to obtain the listing of flipper game parts may write Jones at the factory here.

SWISS COINS USED IN NEW TICKET UNIT

GENEVA—With its streetcar era coming to a close, this Swiss metropolis has introduced a coin-operated transit-ticket dispensing system which permits commuters to do everything but drive the bus.

The ticket venders, located at each bus stop, resemble modern gasoline station pumps. The machines accept coins in denominations of 10, 20 and 50 centimes, delivering either a full-fare ticket for 50 centimes (about 11 cents) or a 30-centime child's ticket.

The system eliminates the conductor that used to collect tickets on the streetcars, and the motorman, since he handles no money, may concentrate on his driving.

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Missoula, Mont., Location: Adult (Over 30)-Lounge

REGINA JETTE, programmer, Western Vending Co.

Current releases:
"Galveston," Glen Campbell, Capitol-P-2439.
"Love Me Tonight," Tom Jones, Parrot-45-40038.
"Comes People Play," Freddy Weller, Columbia.

Oldies:
"Fascination," Jane Morgan;
"Bombin' Rose," Nat King Cole.

Ames, Iowa, Location: C&W-Tavern

ELENA DANYLCHUK, programmer, K & D Music.

Current releases:
"One Has My Name," Jerry Lee Lewis, Smash-2224;
"All I Have to Offer You," Charley Pride, RCA-74-0167;
"We'll Sweep Out the Ashes," Carl Butler and Pearl, Columbia-4-44862.

Oldies:
"Blue Blue Day," Don Gibson.

Jefferson City, Mo., Location: Young Adult-Restaurant

LLOYD GRICE, programmer, United Distributors.

Current releases:
"Along Come Jones," Ray Stevens, Monument-1150;
"A Boy Named Sue," Johnny Cash, Columbia-44944;
"Green River," Creedence Clearwater Revival, Fantasy-625.

Oldies:
"One Kiss for Old Times' Sake," Ronnie Dove;
"My Special Angel," Bobby Helms.

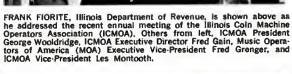
Lee's Summit, Mo., Location: Kid Store

BONNIE HUMPHREY, programmer, Missouri Valley Amusement Co.

Current releases:
"In the Year 2525," Zager & Evans, RCA-74-0174;
"One," Three Dog Night, Dunhill-4191;
"Sugar, Sugar," Archies, Calendar-63-1008.

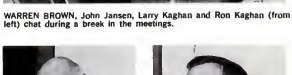
Oldies:
"Wipe Out," Surfaris;
"Here Comes the Judge," Shorty Long.

ICMOA Meeting Pictures



FRANK FIORITE, Illinois Department of Revenue, is shown above as he addressed the recent annual meeting of the Illinois Coin Machine Operators Association (ICMOA). Others from left, ICMOA President George Wooldridge, ICMOA Executive Director Fred Gain, Music Operators of America (MOA) Executive Vice-President Fred Grenger, and ICMOA Vice-President Les Montooth.

WARREN BROWN, John Jansen, Larry Kaghan and Ron Kaghan (from left) chat during a break in the meetings.



LES MONTOOTH (left) and Fred Gain address gathering.

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FOR
TOP EARNINGS
IN
EVERY TYPE OF LOCATION
EVERYWHERE

(Advertisement)

Personality Song Books

Chart Song Books

Sheet Music Info

All Instrument Books

Music of Today—Birnbaff

by: Jude Porter

BLOCKBUSTER WEEK!

Clear the decks . . . make room for a winner! A CASH winner! Yes . . . Johnny Cash has recorded . . .

A BOY NAMED SUE
(by Shel Silverstein)

Every music buyer in your neighborhood will be asking for copies . . . and Sheet Music Institute is ready to deliver another WINNER!

If every dealer in the country prepares NOW for the "CASH FALL" . . . he will be "ahead of the game!" This song is a Standard Smash that will be around a long, long time!

MORE BLOCKBUSTERS . . .

Oliver, who hit the TOP with his "Good Morning Starshine," comes up with a much BIGGER SONG named . . .

JEAN

This beautiful Rod McKuen ballad is from "The Prime of Miss Jean Brodie" . . . and it is in the catalogue of Twentieth Century Music. Our congratulations to Paul Barry, head of Twentieth Century Music Publishing. All we can say, is . . . "Welcome Aboard" 20th! We are delighted to begin our "merger" with a smash like "JEAN"! As for the jobbers and dealers . . . put some money in your "JEANS"!

NEW ONES COMING . . .

MARRAKESH EXPRESS

Crosby, Stills and Nash have a really big, bright, new rock playing Folk song! Packs an "all aboard" message!

The Archies have a sweet-sound-of-success song entitled . . .

SUGAR, SUGAR

The Sir Douglas Quintet of "Mendocino" fame have come up with virtual "dynamite." It's called . . .

OYNAMITE WOMAN

Dennis Yost and the Classics IV have a "beauty" from Bill Lowery's "House of Hits." Keep 'em comin', Bill!

TOP TIP . . .

The success of the motion picture led Warner Bros./Seven Arts Records to re-release The Association's waxing of . . .

GOODBYE COLUMBUS

So . . . hang-on boys, it should happen all over again!

MORE STANDARDS TO ORDER . . .

MISTY
MONDAY MONDAY
SONG FROM MOULIN ROUGE
HOLIDAY FOR STRINGS
AND THE ANGELS SING
UNTIL IT'S TIME FOR YOU TO GO
WHATEVER WILL BE, WILL BE

BOOK REVIEWS . . .

Hansen Publications has just published . . .

TOMMY—THE WHO

It's a rock opera in easy playable form. Gorgeous color, a poster of The Who, a lyric book story insert of this rock opera and photos galore. Plenty of great songs, including "I'm Free" and "Pinball Wizard." To quote one critic . . . "The Who have come up with a precedent-setting album."

The number is indeed ELITE . . . No. 14—$4.95. A standard GIFT BOOK . . . a permanent TOP-TEN SELLER!

One last word . . .
PREPARE FOR THE "CASH FALL"

GOLD MARK ASSOCIATES
PUBLIC RELATIONS
New York—Beverly Hills—London

CREATORS HOPE

New RCA Album Establishes Moog as Musical Instrument

By EARL PAGE

CHICAGO — A new RCA Victor album entitled "The Moog Strikes Bech," is not so much the obvious answer to Columbia Record "Switched-On Bech," as the title implies, but is rather, its creators claim, an effort to establish the Moog synthesizer as a more legitimate musical instrument in its own right. To accomplish this, Charles Lishon and composer Hans Wurman have utilized the music from a variety of composers and have utilized eight other musical instruments. Roger Hall, RCA Victor's Red Seal a&r director, thinks the package set for September release has such universal appeal that the label could release a single from the album.

In creating the album, Lishon and Wurman, partners in Sonart Productions here, utilized such instruments as a Lowry H25-2 organ, a Clavinet C, an RMI electric piano, an Echo Plex, e Hohner bass, e clavioline, the Maestro divider and a variety of percussion instruments. "Hans believes the Moog is an instrument—not a machine," Lishon said. "The only time we approximate the sound of other instruments with the Moog is when we're trying to do something that instruments can't."

In approaching the moog synthesizer as an instrument, Wurmen, musical director at Chicago's Happy Medium, said, "With the exception of one piece for organ, the music in the album was all written with very little tonel veriety. It's very simple, so that in performing it I could expand. I set out to write using new sounds that could be applied for harmonic patterns, and most importantly,

(Continued on page 59)

DRUM TUNER. This new device from David Wexler Co. has drum tension levels engraved on the shank, providing precise reference points. The chrome-plated tuner will automatically slip when the desired tension is reached. The device lists for $17.50.

VERSATILE drum outfit from David Wexler. This new Whitehall Continental set features triple flanged hoops, double tension end double lug on all snere and tom toms. The set consists of two 14-inch by 20-inch bass drums, a 5½-inch by 14-inch chrome snare drum, one 8-inch by 12-inch tom tom, one 9-inch by 13-inch tom tom, e 16-inch by 16-inch floor tom tom, two 14-inch high het cymbels, one 20-inch cymbel, one 16-inch cymbal, cow bell, wood block end drummer's throne. All drums have weatherproof heeds, feature internel mute control end heve e moisture-resistant finish.

NAGOYA HARP, an instrument of Japanese origin, now being distributed nationally by Lowell D. Samuel, Effingham, Ill. Originated by Goro Morita and played in the Orient for the last half century, the instrument has five strings, which are plucked with e pick, and 23 keys which are played with the left hand. Semuels said anyone who can piey pieno can immediately play the instrument end that he hopes to introduce it to rock recording groups.

"REACH OUT," e progrem conducted by the City of Chicago, designed to provide jobs and recreation end to inspire continued education for intercity young people, got e boost recently from two teleented organists. At left, Leo Davis, 17, and (right) Fred Nelson, age 9. Davis' brother, Ieeac, age 18, is the drummer. Hemmond Organ Corp., with the aid of the Chicego Community Music Foundetion, discovered end brought the two organists together.

Young Customer Knows Instruments: NAMM

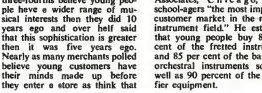
By BRUCE CORY

CHICAGO—The results of a random sampling of a National Association of Music Merchants (NAMM) members indicate that the school-age customers who make up the most important single market for musical instruments are more musically knowledgeable, sophisticated and sure of what they went then they were 5 or 10 years ago.

Over 90 percent of the 43 merchents polled said young shoppers know more about musical instruments than youngsters 10 years ago did. Almost three-fourths believe young people heve e wider range of musical interests then they did 10 years ego and over half said that this sophistication is greater then it was five years ego. Nearly as many merchants polled believe young customers have their minds made up before they enter e store as think that they browse before deciding on merchandise. Some 12 percent indicated that a salesman can influence the decision on purchasing.

Forty-seven percent of the merchants said that today's youngsters ere interested in rock folk and jazz, while 35 percent said young customers are more likely to concentrate on just one of these fields. None of the NAMM members polled believe that the level of musical sophistication in the youth market has declined in the last 5 or 10 years.

Stan Weeks, R. S. Weeks end Associates, Chicago, called school-agers "the most important customer market in the musical instrument field." He estimeted that young people buy 80 percent of the fretted instruments and 85 per cent of the band end orchestral instruments sold, as well as 90 percent of the amplifier equipment.



LARRY LOGAN, harmonice artist, ie pictured as he played for children recently during a tour of Louieiene. Logan, who plays Hohner instruments, performed before more then 30,000 youngsters es part of the Louisiane Nationel Bank's promotion.

BEST SELLING
Folios

BEST SELLING FOLIOS: POPULAR SHEET MUSIC

AQUARIUS (Big 3)
BORN FREE (Hansen)
BY THE TIME I GET TO PHOENIX (Hansen)
FOLSOM PRISON BLUES (Hill & Range)
GOOD MORNING STARSHINE (Big 3)
GENTLE ON MY MIND (Hansen)
IN THE YEAR 2525 (Hansen)
IN THE GHETTO (Hill & Range)
IMPOSSIBLE DREAM (Fox)
LOVE IS BLUE (Criterion)
LOVE THEME FROM ROMEO & JULIET (Hansen)
LOVE THEME FROM ROMEO & JULIET (Famous)
MY CHERIE AMOUR (Big 3)
MOON RIVER (Famous)
MORE (Marks)
SPINNING WHEEL (Cimino)
SOMEWHERE MY LOVE (Big 3)
A TIME FOR US (Hansen)
THOSE WERE THE DAYS (Plymouth)
WINDMILLS OF YOUR MIND (Big 3)
YESTERDAY WHEN I WAS YOUNG (Plymouth)

BEST SELLING Classical LP's

Billboard

Billboard SPECIAL SURVEY For Week Ending 8/16/69

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	**TRANS ELECTRONIC MUSIC PRODUCTION INC. PRESENTS SWITCHED ON BACH** Walter Carlos/Benjamin Folkman, Columbia MS 7194 (S)	38
2	2	**SOUNDTRACK: 2001: A SPACE ODYSSEY** MGM SIE ST (S)	53
3	3	**MY FAVORITE CHOPIN** Van Cliburn, RCA Red Seal LM 2575 (M); LSC 2575 (S)	176
4	4	**BACH'S GREATEST HITS** Various Artists, Columbia MS 7501 (S)	10
5	15	**MOZART: CONCERTOS 17 & 21 (Elvira Madigan)** Ando/Camerata of the Salzburg Mozarteum Academica (Ando), DGG (De Mona); 138 783 (S)	80
6	10	**TCHAIKOVSKY: 1812 OVERTURE** New Philharmonic Orch. (Bukatsch), RCA Red Seal LSC 3051 (S)	33
7	6	**E. POWER BIGGS' GREATEST HITS** Columbia MS 7269 (S)	8
8	5	**BERNSTEIN'S GREATEST HITS** New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	113
9	12	**MOZART'S GREATEST HITS** Various Artists, Columbia MS 7507 (S)	10
10	11	**UP, UP AND AWAY** Boston Pops (Fiedler), RCA Red Seal LSC 3041 (S)	49
11	7	**CHOPIN'S GREATEST HITS** Various Artists, Columbia MS 7506	9
12	5	**BERNSTEIN'S GREATEST HITS, VOL. 2** New York Philharmonic (Bernstein), Columbia MS 7426 (S)	10
13	13	**STRAUSS' GREATEST HITS** Philadelphia Orch. (Ormandy), Columbia MS 7502 (S)	9
14	13	**TCHAIKOVSKY'S GREATEST HITS** New York Philharmonic (Bernstein)/Philadelphia Orch. (Ormandy), Columbia MS 7503 (S)	11
15	14	**THE WORLD OF HARRY PARTCH** Columbia MS 7307 (S)	9
16	16	**VAUGHN WILLIAMS: SONFONIA ANTARCTICA** London Symphony (Previn), RCA Red Seal LSC 3066 (S)	11
17	21	**STRAUSS: ALSO SPRACH ZARATHUSTRA** Philadelphia Orch. (Ormandy), Columbia MS ML 5947 (M); MS 6547 (S)	55
18	26	**GLORY OF GABRIELLI** E. Power Biggs/Various Artists, Columbia MS 7071 (S)	76
19	20	**BELLINI & DONIZETTI HEROINES** Beverly Sills/Vienna Volksoper Orch. (Jolas), Westminster WST 17145 (S)	36
20	24	**MENDELSSOHN: ELIJAH (2 LP's)** Various Artists, New Philharmonic Orch. & Chorus (Frubeck De Burgos), Angel SC 3738 (S)	7
21	22	**GRIEG: CONCERTO IN A MINOR/LISZT CONCERTO NO. 1** Van Cliburn, Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3065 (S)	29
22	19	**BERLIOZ: SYMPHONY FANTASTIQUE** New York Philharmonic (Bernstein), Columbia MS 7278 (S)	8
23	30	**POMP AND CIRCUMSTANCES** Philadelphia Orch. (Ormandy), Columbia MS 7267 (S)	4
24	18	**ANTIPHONAL MUSIC OF GABRIELLI** Chicago, Cleveland and Philadelphia Brass Ensembles, Columbia MS 7209 (S)	19
25	23	**PHILADELPHIA ORCHESTRA'S GREATEST HITS VOL. 4** Philadelphia Orch. (Ormandy) Columbia MS 7267 (S)	15
26	17	**SELECTIONS FROM 2001: A SPACE ODYSSEY** Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176 (S)	53
27	27	**GOUNOD: ROMEO & JULIET (3 LP's)** Freni/Corelli/Various Artists/Paris Opera Orch. (Lombard), Angel SCL 3733 (S)	25
28	28	**HOROWITZ ON TELEVISION** Vladimir Horowitz, Columbia MS 7106 (S)	48
29	25	**JOY OF MUSIC (2 LP's)** New York Philharmonic (Bernstein), Columbia M2X 795 (S)	17
30	31	**ROYAL FAMILY OF OPERA (3 LP's)** Various Artists, London RFO-S-1 (S)	47
31	35	**STRAUSS: ALSO SPRACH ZARATHUSTRA** Los Angeles Philharmonic (Mehta), London CS 6609 (S)	2
32	—	**STRAUSS: ALSO SPRACH ZARATHUSTRA** Chicago Symphony (Reiner), RCA LM 2609 (M); LSC 2609 (S)	46
33	33	**A POPS SERENADE** Boston Pops (Fiedler), RCA Red Seal LSC 3023 (S)	13
34	—	**HOLST: THE PLANETS** New Philharmonic Orch. (Boult), Angel S 36420 (S)	22
35	38	**BELLINI: NORMA (3 LP's)** Callas/Various Artists/La Scala Orch. & Chorus (Serafin), Seraphim IC-6037 (M); No Stereo	1
36	—	**MISSA LUBA** Troubadours Du Roi Baffouin, Philips PCC 606 (S)	1
37	—	**OELUS: SONGS/IRMELIN: BAX** Ireland London Symphony (Barbirolli), Angel S 36415 (S)	1
38	—	**BEETHOVEN: THE 9 SYMPHONIES & LP's)** Berlin Philharmonia (Karajan), DGG SKL 101/8 (S)	1
39	39	**BRAHMS: TWO SONATAS** Du Pre, Barenboim, Angel S 36544 (S)	2
40	—	**SILVER APPLES OF THE MOON** Morton Subotnick, Nonesuch 71174 (S)	1

Menuhin Featured by Angel

LOS ANGELES—Yehudi Menuhin is featured in three Angel releases this month, including a three-LP package of Mozart's "The Abduction from the Seraglio" in English, which he conducts.

The opera's cast includes tenors Nicolai Gedda and John Fryatt, sopranos Matiwilda Dobbs and Jenifer Eddy, and Noel Mangin, with the Ambrosian Singers and the Bath Festival Orchestra.

Menuhin is violin soloist and conductor of the Menuhin Festival Orchestra in a Handel LP. He also is violinist with pianist Hephzibah Menuhin and cellist Maurice Gendron in a Schubert trio.

Schumann disks are offered by pianist Alexis Weissenberg and by Otto Klemperer and the New Philharmonia Orchestra. Bass Gottlob Frick has a program of German hunting songs with the Bielefeld Youth Choir and the Bavarian State Opera Orchestra.

Seraphim's Monaural Titles

• Continued from page 44

national, stressed to reviewers: "Seraphim has won enthusiastic approval from collectors and critics alike for its policy of releasing pre-stereo recordings in the best possible remastered monaural sound, untarnished by artificial 'stereo' rechanneling."

Among the artists represented in the release are pianists Arthur Schnabel, Rudolf Serkin, Alfred Cortot, Robert Casadesus, Walter Gieseking, Solomon, Edwin Fischer, and Dame Myra Hess; cellists Pablo Casals and Emanuel Feuermann; and harpsichordist and pianist Wanda Landowska; and violinist Fritz Kreisler.

Three-LP sets on "great instrumentalists" are devoted to concertos with Serkin, flutist Marcel Moyse, violinists Adolf Busch, Fischer, Schnabel, violinist Jacques Thibaud, Casals, Kreisler, and pianist Marguerite Long; chamber music with Schnabel, the Pro Arte Quartet, Kreisler, pianist Edwin Fischer, Thibaud, Casals, Cortot, horn Aubrey Brain, violinist Adolph Busch, Serkin, violist Maurice Vieux, cellist Pierre Fournier, Miss Long, cellist Maurice Marchal, and Casadesus, and a piano package with Fischer, Gieseking, Dame Myra Hess, Schnabel, Cortot, and Solomon.

Cortot also has a piano recital, while Schnabel has a recital of Mozart, Schumann, Weber and Brahms. Orchestras in the concerto set include the London Philharmonic under Lawrance Collingwood and Sir Landon Ronald, Adolf Busch Chamber Orchestra, Philharmonica Orchestra under Issay Dobrowne, the Pablo Casals Orchestra of Barcelona under Cortot, and an orchestra conducted by Maurice Ravel.

A three-LP package of an abridged version of Richard Strauss' "Der Rosenkavalier" and Strauss operatic scenes and songs features Lotte Lehmann, Elisabeth Schumann, Maria Olszewska, and Richard Mayr, with Roberg Heger and the Vienna Philharmonic and chorus.

A pressing of vocal music features Beniamino Gigli, John McCormack, Miss Lehmann, Feodor Chaliapin, Nellie Melba, Claudia Muzio, Tito Schipa, Maggie Teyte, Freida Leider and Laurita Malkloir, and Enrico Carus. Baritone Hans Hotter sings Schubert accompanied by pianist Gerald Moore. Schiotz has a Karl Nielsen recital.

Miss Landowska is featured in a coupling of Mozart and Haydn with orchestras conducted by Walter Goehr and Eugene Bigot. Feuermann, Miss Hess and Moore are featured in a pressing of Beethoven, Schubert and Weber. Completing the release is a set of Monteverdi madrigals with Nadia Boulanger conducting her vocal and instrumental ensemble.

NEW PRICES, LINES FOR WESTMINSTER

NEW YORK—Westminster has completely revamped its catalog and price structure. Only the most popular 80 titles were retained in the regular WST series, whose price was upped from $4.79 to $5.98. Distributor prices are being raised accordingly, but an additional 15 percent discount is being offered.

The other titles, which had been in the Westminster catalog, are being transferred to Music Guild, whose price is being raised to $2.98 from $2.49. In addition, the 41 LP's previously available in enhanced stereo are being switched to the monaural-only Collector's Series, whose price is being lowered to $2.49 from $4.79.

Among the 80 titles in the WST series are Bernstein's stages of "Handel," "Judas Maccabaeus," "Rodelinda," and "Xerxes." A two-record set of Massenet's "Thais" also is included.

In line with the revamping, Westminster has named Sherwood Bader, who ran San Francisco's Sea of Records, as field representative.

Everest Offers 100-Title Opera Catalog Highlights

LOS ANGELES — Everest Records has begun a program of releasing its opera catalog of close to 100 titles in highlight form. The first release, due late this month, will cover the first 24 works in the Everest Opera Series.

Among the artists to be represented in the initial highlights release are Maria Callas, Renata Tebaldi, Franco Corelli, Ferruccio Tagliavini, Cesare Valletti, Carlo Bergonzi, Maria Caniglia, Rosanna Carteri, Elsa Stignani, Fedora Barbieri, Giulietta Simionato, Giuseppe Taddei, Cesare Siepi, Giaroni Raimondi, Giulio Neri, Mary Curtis-Verna, Lina Pagliughi, Marcella Pobbe, Giorgio Tozzi, Fernando Corena, Gina Cigna, Alda Noni, Sesto Bruscantino, Gianni Poggi, Gian Giacomo Guelfi, Nicola Rossi-Lemeni, Clara Petrella, and many others.

The operas included are Verdi's "Aida," "Rigoletto," "Don Carlo," "Falstaff," and "La Forza del Destino"; Puccini's "La Boheme," "Tosca," and "Madama Butterfly"; Donizetti's "Don Pasquale," "La Fiorina," "The Daughter of the Regiment," and "L'Elisir d'Amore"; Mozart's "Don Giovanni," "The Marriage of Figaro"; Rossini's "Barber of Seville" and "William Tell"; Boito's "Mefistofele"; Ponchielli's "La Gioconda"; Bellini's "Norma"; Mascagni's "Cavalleria Rusticana"; Leoncavallo's "I Pagliacci"; Cimarosa's "Il Matrimonia Segreto," Giordano's "Andrea Chenier"; and Flotow's "Martha."

RAVINA POST TO KERTESZ

CHICAGO—Istvan Kertesz, director of the Cologne Opera, was appointed first principal conductor of the Ravina Festival succeeding Seji Ozawa. Kertesz, a London Records artist, previously was principal conductor of the London Symphony.

His contract which runs through 1972, calls for four concerts this summer and at least six concerts for each of the following years. Ozawa, an RCA artist, continues as principal guest conductor. The festival's resident orchestra is the Chicago Symphony.

Classical Notes

Rehearsals for the 1969-1970 season of the Metropolitan Opera, which were to have begun on Aug. 7 were postponed because the Met has not reached agreements with the American Guild of Musical Artists and the American Federation of Musicians. The postponement may jeopardize the company's season. . . Pianist **Robert Casadesus** will be the soloist with **George Szell** and the **Cleveland Orchestra** at the Blossom Festival on Thursday (14). Other soloists under Szell for the season's closing concerts are violinist **James Oliver Buswell IV** on Saturday (16) and pianist **Grete Arda** on Sunday (17).

FRED KIRBY

Dealers Urged to Give More Space to Czechs

• Continued from page 4

the fact, that there are nearly as many native-born and first-generation Czechs in the U. S. as there are in Prague, Czechoslovakia.

Joseph Cerveny, president, Czech Records, Omaha, Neb., claims to be the biggest exclusively polka music distributor in the Midwest and has introduced 10 albums on Czech Records since its organization in 1967. "Jolly Joe" Timmer, Bethlehem, Pa., manufacturer and distributor, said, "The U. S. Polka Association Convention (New London, Conn.) recently was completely sold out, and 80 percent of the people there were young." Demand for Central European music is increasing, Timmer claims.

Increasing numbers of second and third-generation Americans of European origin are a big market for Slovakian music, according to Slavco Hlad, Balkan Records, Berwyn, Ill. "A lot of kids buy records as gifts for their parents or friends and all the folk dancing groups and clubs around help out sales," he said.

Czech Records brought out three new releases on Aug. 1, which are sold, according to Cerveny, in some 10,000 record outlets around the country, and in Canada. Liberty Tapes of Omaha have produced tape cartridges of the albums he said, and he is considering releasing some singles because of the demand for them from one-stops for jukebox locations.

Radio play, where singles are important, is the most common form of new polka record promotion. Timmer, who handles Czech Records as well as his own and other ethnic labels, emcees a polka music show on WHOL-AM, Allentown, Pa., everyday, and aids in the production of the Polka Party U.S.A. television show in Philadelphia. "I work closely with the disk jockeys at WTAQ-AM and WOFA AM-FM (two Chicago stations)," said Hlad, "I let them know what's new in all Central European records." Cerveny reported that stations in Tucson, Ariz.; Los Angeles; Colorado Springs, Colo.; Marblehead, Mass.; Detroit; Chicago and Minneapolis play his dance albums. "And I have a standing invitation from WSOU Radio, East Orange, N.Y., to appear as a guest any Monday night," the distributor said.

Both Timmer and Hlad distribute the music of many Central European nationalities, but Cerveny, who thinks there is a big difference between the Czechoslovakian music he records and polkas of other nations, makes and handles only Czech records. "For instance," he explained," Polish polkas have a much faster tempo than Czech polkas. The difference between the two is like the difference between a drag race, where the cars go fast from start to finish, and a stock car race, where the cars hold back until the last lap."

Cerveny, 39, was an electrician before setting up his record company in April 1967. "I'm crazy about polka music," he said, "and I'd wanted to make records for 10 or 12 years. That spring, I had a big party and Eddy Janek and his band played for us. When the party was over, I asked Eddy if he would like to make a record. He agreed. We rented a studio in Omaha, but I could see that the recording engineer just didn't have a feeling for polka music, so I decided that I was going to do my own recordings. A little while later, I met Ronald Nadherney, who knows recording and knows polkas, bought my own recording equipment, and went into business." Cerveny, his wife and Nadherney are the complete business and production staff of Czech Records. Recordings are produced in the Catholic Youth Organization building in Omaha, and mailing, distribution and new release promotion are handled from Cerveny's home.

Czech Records' new releases feature the music of Ernie Kucera's Band, the Omaha Czech Brass Band and the Fezz Fritchie Band. Paulson's Dutchmen Orchestra, the Old-Timers of Omaha, Dean Hansen and his Accordions and the Eddy Janek band have also recorded on the Czech label. Cerveny handles the bands' tours throughout the Midwest and is working to bring more polka groups under contract.

"I'm looking for more distributors for our records and tapes," he said. "Right now we have distributors in Minneapolis; Orange, Calif.; Denver, Colo.; Chicago; Berwyn, Pa., and Saskatchewan." Despite his dedication to recording only Czech music, Cerveny is quick to add that Czechs are not the only people who buy his records. Timmer agrees. "I buy Czech records because they sound German and the Lehigh Valley (Pennsylvania) has an outstanding number of Germans."

Cerveny was voted an award for his outstanding contributions to the advancement of polka music at the New London meeting of the U.S. Polka Association, but he was unable to attend.

SINGLES are an important segment of the business for Radio Doctors new downtown soul music outlet in Milwaukee. Here, Mike Mowers, general manager (left), and Frankie Williams, singles buyer, pose before a section of singles.

RADIO DOCTORS' new Third Street store is 160 feet long, with everything out in the open. Here is a view from the rear of the Milwaukee store.

A-B-E Records, Studio Formed

ALLENTOWN, Pa. —A-B-E Records and A-B-E Recording Studio have been formed here by Ronnie Metz, formerly of Super Sound Recording Studio of Asbury Park, N. J., and Pat Ferraro, formerly with Kingston Recording Studio of Reading, Pa.

Tony Spagnoletti heads a&r for A-B-E Records. The label's first release will be the El Dante's of Harrisburg, Pa. Correspondence and masters should be sent to Jeannette B. Matejicka, head librarian of the studio.

Straight Releases 3 New Albums

LOS ANGELES—Straight Records, the independent label division of Bizarre Inc., is issuing three albums this month including the soundtrack of "Naked Angels." The other sets are a program of Lord Buckley material produced in 1956 by Lyle Griffin, and an album on the final hour of Robert F. Kennedy.

Gnipgnop Master Goes to Colossus

NEW YORK—Jerry Ross' Colossus Records has purchased the master of "Toot, Toot, Toot (Hear the Whistle Blow)" by the Gnipgnop from Artie Kaplan and Bob Cullen of Kaplan Cullen Associates, Ltd. Kaplan Cullen's Thrise Music (ASCAP) published the song. The single was produced and written by Howard Bogess and Neil Goldberg.

Mizzahi's New Label

LOS ANGELES—My Mizrahi, president of Remember and Rama Rama Records, has formed a new label, Rhythm Records, to record rhythm and blues material.

New RCA Album Establishes Moog as Musical Instrument

• Continued from page 57

I wanted to utilize the Moog and the 4-track recorder as one instrument.

Wurman utilized music from Bach, Mozart, Chopin, Rachmaninoff, Prokofief, Paganini and his own composition, which was a variation on a Paganini Capriee. Some of his reasons for the choice of repertoire point up the care with which the veteran English-born organist used in approaching the Moog. Discussing Mozart's "Turkish Waltz," which at 3 minutes 29 seconds, might become a single, he said, "When fully orchestrated, there would be bells, drums and fifes. However, Mozart did not put these instruments in. When I wrote it for Moog I added the sounds of bells, drums and fifes and composed certain counter melodies.

Wurman's other compositions on the album are built around Chopin's "Etude in G Flat," Rachmaninoff's "Vocalise," Prokofief's "Prelude," and Bach's "Toccata Fugue in D Minor." Hall said, "The variety in the album is its unique characteristic. Instead of zeroing in on one composer, or one period of music, Wurman has gone beyond the romanticists, beyond the impressionists, and has shown how a dedicated, creative composer should approach the Moog.

"Wurman's approach is not only sensational, but it is pure sound, there is the novelty influence, but in addition, there is the creative, imaginative dimension. Many of our people, men responsible for different markets, including soul and c&w, listened to the tapes of the Wurman album and were genuinely excited."

Lishon, who said he originally became acquainted about Wurman's work and the former BBC staff arranger's activities while Wurman was working on a WFMT-FM project, said he just picked up the phone one day and played a tape for RCA's Jack Pfeifer. "RCA was immediately interested," Lishon said.

Lishon and Wurman's commercial electronic studio is located over the original site of Chicago's Cher Paree, where both of Lishon's parents once worked. Lishon's father, Mauri, manages Frank's Drum shop here and is assisted there by a brother, Hank, who formerly owned Lishon's Record Store.

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Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail and radio station air play listed in rank order.

This Week	Last Week	Wks. On Chart	TITLE, Artist, Label & Number	Weeks in Top 40
1	7	8	IN THE YEAR 2525 Zager & Evans, RCA 74-0174 (Zelda, BMI)	6
2	4	7	HURT SO BAD Lettermen, Capitol 2428 (Vogue, BMI)	15
3	8	9	SWEET CAROLINE (Good Times Never Seemed So Good) Neil Diamond, UNI 55136 (Stonebridge, BMI)	7
4	2	1	LOVE THEME FROM ROMEO & JULIET Henry Mancini & His Orch., RCA Victor 74-0131 (Famous, ASCAP)	15
5	5	4	MY CHERIE AMOUR Stevie Wonder, Tamla 54180 (Jobete, BMI)	10
6	6	7	YESTERDAY WHEN I WAS YOUNG Roy Clark, Dot 17246 (TRO-Dartmouth, ASCAP)	11
7	3	3	QUENTIN'S THEME Charles Randolph Grean Sound, Barnwood 840 (Unichappell, BMI)	10
8	11	12	PUT A LITTLE LOVE IN YOUR HEART Jackie De Shannon, Imperial 66085 (Unart, BMI)	7
9	14	18	A TIME FOR US Johnny Mathis, Columbia 4-44915 (Famous, ASCAP)	4
10	10	13	RUBY, DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers & the First Edition, Reprise 0817 (Cedarwood, BMI)	8
11	12	16	40 TRUE GOOD MEN Glen Campbell, Capitol 2573 (Famous, ASCAP)	4
12	1	2	SPINNING WHEEL Blood, Sweat & Tears, Columbia 4-44871 (Jobete, Stepmother/Blackwood, BMI)	10
13	16	18	26 WORKIN' ON A GROOVY THING Fifth Dimension, Soul City 776 (Screen Gems-Columbia, BMI)	3
14	24	33	— I'LL NEVER FALL IN LOVE AGAIN Tom Jones, Parrot 40028 (Hollis, BMI)	3
15	19	24	29 IT'S GETTING BETTER Mama Cass, Dunhill 4195 (Screen Gems-Columbia, BMI)	6
16	13	5	4 GOOD MORNING STARSHINE Oliver, Jubilee 5545 (United Artists, ASCAP)	13
17	29	—	2 A BOY NAMED SUE Johnny Cash, Columbia 4-44944 (Evil Eye, BMI)	2
18	19	21	25 THINK SUMMER Ed & Marilyn, RCA 47-9751 (September, ASCAP)	5
19	20	26	29 ODDS AND ENDS Donna Warwick, Scepter 12256 (Blue Seas/Jac, ASCAP)	4
20	33	—	1 TAKE A LOT OF PRIDE IN WHAT I AM 2 Dean Martin, Reprise 0841 (Blue Book, BMI)	1
21	22	34	3 DON'T WANT TO WALK WITHOUT YOU 6 Julius Wechter & The Baja Marimba Band, A&M 1070 (Paramount, ASCAP)	3
22	38	39	— LOOK AT MINE Petula Clark, Warner Bros.-Seven Arts 7310 (Leeds, ASCAP)	2
23	29	36	— ABERGAVENNY Vanguard, Harlingen B14 (Mills, ASCAP)	2
24	26	27	30 FIRST HYMN FROM GRAND TERRACE Mark Lindsay, Columbia 4-44875 (Jia-Mac, ASCAP)	4
25	17	17	23 THEME FROM "A SUMMER PLACE" Ventures, Liberty 56115 (Warner Bros.-Seven Arts, ASCAP)	8
26	32	—	2 LIVE AND LEARN Andy Williams, Columbia 4-44929 (Viva, BMI)	2
27	30	30	— CRYSTAL BLUE PERSUASION Tommy James & the Shondells, Bouletta 7050 (Big Seven, BMI)	3
28	—	—	1 JEAN Oliver, Crewe 354 (Twentieth Century, ASCAP)	1
29	36	40	— THEME FROM "A SUMMER PLACE" Percy Faith, Orch. & Chorus, Columbia 4-44922 (Wilmot, ASCAP)	2
30	—	—	1 CHELSEA MORNING Judy Collins, Elektra 45657 (Siquomb, ASCAP)	1
31	—	—	1 MOONLIGHT SONATA Henry Mancini & His Orch., RCA 74-0212 (Hollywood, ASCAP)	1
32	—	—	1 MUDDY MISSISSIPPI LINE Bobby Goldsboro, United Artists 50565 (Detail, BMI)	1
33	—	—	1 BETTER HOMES & GARDENS Bobby Russell, Elf 90031 (Russell-Canon, ASCAP)	1
34	—	—	1 KEEP-O-DIABLO Electric Indian, United Artists 50563 (Bibo/Elaine/Wilmot Artists, ASCAP)	1
35	38	—	2 RAIN Jose Feliciano, RCA Victor 47-9757 (Jobi, BMI)	2
36	—	—	1 CHANGE OF HEART Dennis Yost & the Classics IV, Imperial 66300 (Low-Sal, BMI)	1
37	39	—	2 GAMES PEOPLE PLAY Bert Kaempfert, Decca 732518 (Lowery, BMI)	2
38	40	—	2 I'VE GOTTA BE ME Tony Bennett, Columbia 4-44947 (Damila, ASCAP)	2
39	—	—	1 BLUE MOON Straight A's, Kapp 2017 (Robbins, ASCAP)	1
40	—	—	1 HONKEY PIE Barbra Streisand, Columbia 4-44921 (Maclen, BMI)	1

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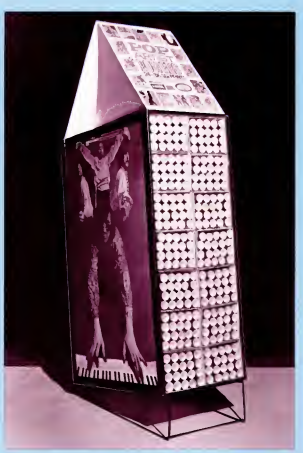

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laying in the hay
on this farm of love
where i was brought up
in my funny little mind
i can pass the time
loving you
every moment of my life
every day and nighttime too
i can never tire of loving you
loving you

i wish i could say
it's always this way
i open my eyes and i see you
i wish it were true
wish it were true

only i know
i can only make it so
in my dreams
i can never tire of loving you
in my dreams

i wish i could say
it's always this way
i open my eyes and i sea you
i wish it were true
wish it were true
loving you
loving you
loving you
i'm loving you
i wanta be loving you
i wish it ware trua
loving

flowers on the table
by: C. Frank / R. Merritt

flowers on the table
plastic as can be
as artificial as the world
i see in front of me
sugar bowl, sweetanad tongue
coffee, candy, tea
special kind
to sweeten the mind
things to help you see
yea, yea
yea, yea

cats complaining
men it's raining
weathermen's wrong again
mothars crying
while the others are dying
their son's got a black friend
tissue papar, pink and yallow
made to wipe tha dirt
and automatic spray can blowing
kills the pain thet hurts
yea, yea
yea, yea

i'd like to see the yeers
that passed just yesterday
and let the people living here
live then
what would they say

have you seen your plastic meiden
lying in the gutter thare
have you heard your flowered fathers
telling you to be aware
automatic washers, dryers
friends and lovers
honest liars
politicians make the scene
brand new world
sama old dreams
yee
yea, yea

flowers on the table
plastic as can be
as artificial as the world
i see in front of me
sugar bowl, sweetanad tongue
coffee, candy, tea
special kind
to sweeten the mind
things to help you see
yea, yea
yea, yea
yea, yea
yee
yea, yea, yee
yea, yea
yea, yea

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MU 1370

POP

DONOVAN—Barabajagal.
Epic SN 26481 (S)
Donovan makes a surprise hit with his "Atlantis," which surprisingly, flip side of his earlier winner "To Susan on the West Coast Waiting." With both of these included here, along with his most recent release "Barabajagal," which also features the Jeff Beck Group, he's sure to prove no surprise when he rides to the top of the LP chart. His unique style is very evident in the other selections, as Donovan treats with "Writers In She" and an effective "I Love My Shirt."

POP

ROGER MILLER—
Smash SRS 67123 (S)
Miller's talent for composing githy and humorous song masterpieces continues, and none sings them better than he. "Me and Bobby McGee," his latest country smash, is included along with his previous hit, "Vence." Outstanding among the other material are the moody "Dwyle's Castle," the rousing "Colonel Maggie," and the clever "Boeing Boeing 707." Duet success in the pop and country markets is inevitable.

POP

THE HOLLIES—Words and Music By Bob Dylan.
Epic BN 26467 (S)
The Hollies, who recently made the "Hot 100" with their hit "Sorry Suzanne," have now focused their attention on the folk-rock material of Bob Dylan, and they successfully bring their own unique brand of excitement to it. Among the exceptional cuts are their treatments of "Slowin' in the Wind," "I'll Be Your Baby Tonight" and a powerful "I Shall Be Released." LP should quickly be on the best-selling lists.

POP

VARIOUS ARTISTS—
Themes Like Old Times, Vol. 2.
Vive V 36000 (S)
Volume One of "Themes Like Old Times" proved a left field smash hit. This second edition features 90 more familiar radio themes and offers all of the sales potential of the initial chart buster. Standout themes include "The Gobdaway," "Finch Bandwagon," "Information Please," "Blondie," "The Adventures of Sherlock Holmes" and "The Great Gildersleeve."

POP

THE HAPPENINGS—
Piece of Cake.
Jubilee JGS 8028 (S)
The Happenings have returned to the best-selling singles charts with their exciting treatment of the "Hair" tunes "Where Do I Go/Hare Krishna (Ba-In)" and this album following, including that hit, is sure to prove a hot sales item in short order. Especially effective is the group's moving rendition of the title tune "Peace of Mind" as well as "Cold Water" and an extended "Imagine."

POP

BLIND FAITH—
Atco SD 33-304 (S)
Stevie Winwood has joined ex-Cream stars Eric Clapton and Ginger Baker to perpetuate the reign of a genuine super group. Rick Grech is the new bass guitarist, as Blind Faith tones down the hard, rapid rock of Cream for the more lyrical sidelines of Winwood's old group, Traffic. "Had to Cry Today," Clapton's "Presence of the Lord" and "Do What You Like," which showcases Baker's drumming, lead this good vs. good LP.

POP

MARTHA VELEZ—
Fiends & Angels.
Slvs SES 97008 (S)
This debut album by one of the stars of the Broadway production "Hair," heralds the birth of a dynamic new singing star. Martha Velez is dynamic! She sounds like every great female rock and/or soul singer strung together. Yet she is not really like any of them. She is unique, inimitable! Her star is definitely destined to shoot upward, and "Fiends and Angels" is its launching pad.

COUNTRY

TAMMY WYNETTE'S GREATEST HITS—
Epic BN 26486 (S)
At long last . . . Tammy Wynette's biggest hit singles all packaged together in one sensational album. This collection of her best is sure to prove an immediate hit in pop and country markets. There's little to be said about the material; it's the best as is Miss Wynette's performances, included are "Stand By Your Man," "D-I-V-O-R-C-E," "Singing My Song Your Way," "Apologize" and "Your Good Girl's Gonna Go Bad."

COUNTRY

WAYLON JENNINGS AND THE KIMBERLYS—
Country-Folk.
RCA Victor LSP 4180 (S)
This album has all the basic values—Jennings, supported by the Kimberlys, is in great form as he sings "MacArthur Park," "Cindy, Oh Cindy," "Games People Play" and others. Chet Atkins and Danny Davis have turned out a solid one.

COUNTRY

CONNIE SMITH/NAT STUCKEY—
Young Love.
RCA Victor LSP 4190 (S)
Here are some great duets—an honored song format in the country field. "Even the Bad Times Are Good," "Young Love," "Together Alone" and many more are included. Connie Smith and Nat Stuckey really project in these performances. Album is a must for dealers.

COUNTRY

MEL TILLIS SINGS OLD FAITHFUL—
Kapp KS 3609 (S)
This review of this album should quickly prove one of the best selling entries, initially spurred by the razzle hit "Old Faithful." Included along with that hit are other "old faithfuls," such as "Heartaches by the Number," "Crazy Arms" and "Pick Me Up on Your Way Down," as well as more recent fare such as "Games People Play" and "Good Deal, Lucille." His treatments are all first rate.

COUNTRY

JIM ED BROWN—
Jim Ed Sings the Browns.
RCA Victor LSP 4175 (S)
This package will bring back a lot of memories. Jim Ed Brown, once one of the Browns, dedicates the album to Bonnie and Maxine and sings the songs associated with them. Topper is "The Three Bells," and included are "The Old Lamplighter," "Scarlet Ribbons" and others. Strong merchandise.

COUNTRY

CAL SMITH SINGS BY TAKES ME ALL WHAT LONG—
Kapp KS 3608 (S)
A strong package containing outstanding performances and solid tunes. Included is the hot single, "It Takes Me All Night Long," as well as "I Come Home A Drinkin'," "Margies at the Lincoln Park Inn" and "When Two Worlds Collide." Excellent production by Paul Cohan.

COUNTRY

CLAY HART—Spring.
Metromedia MD 1006 (S)
Hart climbed high on the singles chart with his initial outing, "Spring." Now it ensures potent LP sales for the newcomer in this winning debut package. Along with his hit, he turns in exceptional readings of "Laura (What's He Got)," "My Woman's Good to Me," "True," and an original ballad beauty "Give Me Your Love." Top program and performance.

JAZZ

LOU DONALDSON
Hot Dog.
Blue Note BST 84318 (S)
Donaldson's driving, single and direct vito saxophone highlights this album on a few simple original blues tunes, such as "What's Making Love" the soul vocal hit lends itself to Donaldson's earthy excitement, and dancing beat. Apart from another soul item, "It's Your Thing" the rest of the album consists of originals. But they are all in the same non-cerebral bag.

COMSOY

MOMS MABLEY—
The Youngest Teenager.
Mercury SR 61229 (S)
Moms Mabley lovelly is getting the wide acceptance she so richly deserves. Moms here has a hilarious "live" album that can't miss in the comedy field, in addition to her uproarious monologues she gives "Tiptoe Through the Ghetto," "For Once in My Life" (a moving rendition), "Yesterday" and "I'm Your Stomp" (a big winner). Her "advice" to President Nixon is a high spot.

INTERNATIONAL

MIREILLE MATHIEU—
Capitol ST 206 (S)
Miss Mathieu, who has become increasingly familiar to American audiences via her TV appearances with likes of Tom Jones, Ed Sullivan and John Davidson, makes her Capitol Records debut. Her voice is rich with Gallic charm, and her selection of material is first rate. Included in the program are "Yesterday," "Hey Jude," "Michelle" and it's "Viva Zapata" and "Viva Zapata" as well as more familiar items "Les Bicyclettes de Belsize" and "A Man and a Woman."

ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

★★★★ 4 STAR ★★★★

SOUNDTRACK ★★★★

SOUNDTRACK—The Chairman, Tetrapremanon T 5007 (S)

POPULAR ★★★★

DON TWESDY—Love Theme From Romeo & Juliet, Grove Press TAS 6716 (S)
WILLIS HUTCH—Soul Portrait, RCA Victor LSP 4213 (S)
ARTHAL PROJECTION—The Astral Scene, Brentwood MD 1005 (S)
MOTT HAMLER—Smash SRS 67121 (S)
DIAMONDS & RUBY — Metromedia MD 1007 (S)

LOW PRICE POPULAR ★★★★

JAY AND THE AMERICANS—Sunset SUS 5252 (S)
JOHN GARY—Gientel Sunset SUS 5256 (S)
SOUL SOUNDS—The Best of the Soul Hits. Sunset SUS 5249 (S)
SUNSET BLUES BAND—Funky Blues, Sunset SUS 5254 (S)

COUNTRY ★★★★

RIMROCKERS—Road to Entertainment, Road JM 711 (S)

LOW PRICE COUNTRY ★★★★

AL CARTER—The Original Pistol Packin' Mama, Hilltop JS 6070 (S)

CLASSICAL ★★★★

VIVALDI / SAMMARTINI / TELEMANN: RECORDER CONCERTOS—Bruggen / Concentus Musicus, Vienna (Harnoncourt/Bruggen). Telefunken SAWT 9533-B Sx (S)

● Continued

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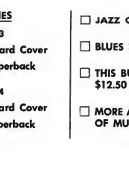

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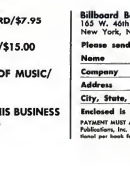

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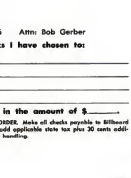

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• Continued from page 62

THE HISTORIC ORGAN (Hergenberg Monastery/Frenelicon Church, Vienna)—Herbert Tachezi. Telefunken SAWT 9527-B Ex (S)

REGER: HILLER VARIATIONS — Hamburg Stete Philharmonic (Keilberth), Telefunken SLT 43004-B (S)

SCHUETZ / SCHEIN / SCHEIDT: VOICES AND BRASS—Purcell Chorus of Voices/Philip Jones Brass Ensemble (Leppard), Argo Z8G 576 (S)

HUMMEL / HAYDN / BOCCHERINI: SOLO CONCERTOS — Schroeder / Leonhardt Concerto Amsterdam (Schroeder). Telefunken SAWT 9529-A Ex (S)

JAZZ ★★★★

STANLEY TURRENTINE — Common Touch. Blue Note BST 84315 (S)

DUKE PEARSON—Now Hear This. Blue Note BST 84304 (S)

ALAN SILVA—Skiffmillenni. ESP ESP-DISK 1009 (S)

JUNIOR—Dig. Big Band Syndrome. Command Ware 5 (S)

VARIOUS ARTISTS—Invitation. KPJO KRES 769 (S)

LOW PRICE JAZZ ★★★★

THE SOUL OF STANLEY TURRENTINE—Sunset 5115 S2SS (S)

RHYTHM & BLUES ★★★★

LITTLE JANICE—Today's Youth. Prazz LP 323 (S)

BLUES ★★★★

SONNY TERRY / BROWNIE McGHEE — Where the Blues Begin. Fontana SRF 67599 (S)

FOLK ★★★★

JULIE FELIX — This World Goes Round & Round. Fontana SRF 67596 (S)

RELIGIOUS ★★★★

PALESTRINA: VENI SPONSA CHRISTI—Choir of St. John's College, Cambridge. Argo Z8G 578 (S)

CHILDREN'S ★★★★

GRIMM: HANSEL AND GRETEL — Claire Bloom. Caedmon TC 1274 (S)

LOW PRICE CHILDREN'S ★★★★

REGENCY PLATERS—Jack and the Beanstalk. Sunset DAS 11007 (S)

COMEDY ★★★★

THE SECOND CITY WRITHES AGAIN!—Mercury SR 61224 (S)

SPECIAL MERIT PICKS

POPULAR

DAMITA JO—"I'll Save the Last Dance for You. Kanwood 8 8057 (S)
With the spotlight on a fresh updating of her post hit, the title tune, plus a sparkling array of top treatments of some recent hits makes this package a commercial winner for the stylist. In strong support of her fine vocal workout are the Gil Askey arrangements, especially on the Beatles "Your Mother Should Know," Neil Diamond's "Brother Love's Traveling Salvation Show," and Simon & Garfunkel's "Mrs. Robinson."

BEEVETTE—Together. ST-11001 (S)
This first album for the Together label is a reasonable one. Here are the original Byrds recorded in 1964: Jim McGuinn, the only one still with the group, David Crosby, Gene Clark, Chris Hillman, and Michael Clarke. Highlights are "Mr. Tambourine Man," "You Won't Have Her To Love," and "Mr. Tambourine," which letter was to be their first hit for Columbia. All of these musicians still are performing and this LP shows why. Quality will out!

MIGHTY GRAHAME BOND—Pulsar AR 70606 (S)
The Grahame Bond Organization, once the proving ground for ex-Cream stars Ginger Baker and Jack Bruce, has become disorganized, leaving Bond to solo on an album that lists no credits for supporting musicians. Mighty or not, Bond performs the material of Billy Gambla, putting his voice to exciting organ quotes that mark "Water, Water," "Sisters and Brothers" and a reversal, "Brothers and Sisters."

WHITE LIGHTNIN'—ABC ABCS 690 (S)
This is a fascinating album. Byard Ray and Obey Ramsey, mountain fiddler and banjoist, respectively, are joined by some excellent New York musicians, one to town on each tunes as "All the Good Times Are Past and Gone," "Pretty Saxmow," "Amazing Grace," Jimmy Owens, Lee Nevy, Ralph Lacetti, Sam Brown, Wonderous Cloudy Jones, and Ron Carter. Bill Evans contributes to the sides, Arthur G. Gorson produced. An exciting, creative package.

MATCH—A New Light. RCA Victor LSP 4206 (S)
Amidst the plethora of LP releases by new progressive and hard rock groups blasting for a chunk of the profit pie comes this LP by a group of young musicians who are fine vocal harmony demonstrators their interest in a different, more jazz oriented music style. They move freely from established material to lesser-known songs as "Through Spray Colored Glasses," and their work on "Alfie" is stunning.

COUNTRY

LAWANDA LINDSEY—Springin' & Singing My Song. Chart CHS-1011 (S)
Lawanda Lindsey is with style and verve and her choice of material is excellent. "Singing My Song," "I Did My Duty," "Faded Blue" are typical. Deejays and dealers will like these sides.

RANDY BOONE COUNTRY—Greger GG 70001 (S)
The multi-talented actor-singer-writer-instrumentalist demonstrates his versatility in his latest LP. His skillful work on fretted instruments complements a rich baritone voice. Among his own compositions, "It Ain't the Love I've Been Had" and "Hog Dog Pollywog Song" are standouts, and his performance of Jimmie Driftwood's "Tennessee Stud" is very well done.

LOW PRICE POP

THE SOUND OF LENNY HOLMES—Sunset 5115 S2SS (S)
Lenny Holmes has done it again! In this album he blends the exciting voices of his chorale with the incomparable sounds of his orchestra to create the whole gamut of music which is tailor-made for dreaming, romancing, or just plain enjoyable listening. Lenny Holmes is a multi-gifted artist, and this album should win him many more followers.

CLASSICAL

TIPPETT: A CHILD OF OUR TIME—Various Artists/Royal Liverpool Philharmonic (Pritchard). Argo Z6A 19 & 20 (S)
This two-LP set is a valuable addition to the catalog of contemporary English music offering Michael Tippett's World war II oratorio in a powerful performance conducted by Sir Malcolm Sargent. Elizabeth Harrison, contralto, Francis Ross, tenor, Richard Lewis and bass Richard Standen are the excellent soloists with the Royal Liverpool Philharmonic. The fourth side, excerpt from "The Midsummer Marriage," also is excellent as Pritchard leads the orchestra of Covent Gardens.

JAZZ

RAN BLAKE—The Blue Potato. Milestone MSP 9021 (S)
An interesting solo piano album—Blake is a pianist, composer, arranger, author of two LP's and, basically, trying to open some social comment on life today and conditions thereof. To take the short observer his treatment of "Chicago" starts off almost as written but then becomes singed with and finally overcome by menace on Blake's view of the Chicago Democratic convention. His treatment of other material is less obvious and always interesting. It really falls also into a classical category.

SPOKEN WORD

THOMAS: A BOY GROWING UP. Record One 7 Emlyn Williams Argo RG 546 (S)
Emlyn Williams' superb performance as Dylan Thomas comes to life in this and a companion LP (Record Two, RG 547). Williams' readings (or recitals) are taken mainly from "A Boy Growing Up," although Record Two also has other remarkable Thomas collections, including "A Child's Christmas" and "A Visit to America." The great Welsh poet here describes himself as a storyteller and Williams is the ideal interpreter of these "Stories."

Billboard BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Member	Weeks on Chart
1	1	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522 (S)	15
2	2	SOULFUL STRUT Young-Holt Unlimited, Brunswick BL 754144 (S)	30
3	4	THE FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M SP 4160 (S)	36
4	9	AQUARIUS Charlie Byrd, Columbia CS 9841 (S)	6
5	3	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001 (S)	5
6	6	MILES DAVIS' GREATEST HITS Columbia CS 9808 (S)	11
7	11	A DAY IN THE LIFE Wes Montgomery, A&M SP 3001 (S)	98
8	5	KARMA Pharoah Sanders, Impulse A 9181 (S)	6
9	7	MOTHER NATURE'S SON Ramsey Lewis, Cadet LPS 821 (S)	24
10	10	SAY IT LOUD Lou Donaldson, Blue Note BST 84299 (S)	20
11	15	LIGHT MY FIRE Woody Herman, Cadet LPS 819 (S)	16
12	8	STONE SOUL Mongo Santamaria, Columbia CS 9780 (S)	23
13	13	THE BOSS Jimmy Smith, Verve V6-8770 (S)	5
14	14	MOOG: THE ELECTRIC ELEGTICS OF Dick Hyman, Command 928 (S)	6
15	12	SUMMERTIME Paul Desmond, A&M SP 3015 (S)	17
16	17	DETROIT Yusef Lateef, Atlantic SD 1525 (S)	9
17	—	HIGH VOLTAGE Eddie Harris, Atlantic SD 1529 (S)	1
18	18	FIRST TAKE Roberta Flack, Atlantic SD 8230 (S)	2
19	20	MERCY MERCY Buddy Rich Big Band, World Pacific ST 20133 (S)	40
20	19	SILVER CYCLES Eddie Harris, Atlantic SD 1517 (S)	25

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Singles

★ NATIONAL BREAKOUTS

OH, WHAT A NIGHT . . .
Dell, Cadet 5649 (Conrad, BMI)

★ REGIONAL BREAKOUTS

SMILE A LITTLE SMILE FOR ME . . .
Flying Machine, Congreee 6000 (January, BMI) (Seattle)
PAIN . . .
Mystics, Metromedia 130 (Pamalarose, BMI) (Minneapolis/St. Paul)
IT'S TRUE I'M GONNA MISS YOU . . .
Carolyn Franklin, RCA 74-0188 (Regent, BMI) (St. Louis)

Albums

★ NATIONAL BREAKOUTS

SERGIO MENDES & BRASIL '66—
CRYSTAL ILLUSIONS . . .
A&M SP 4197 (S)
BLIND FAITH . . .
Atlantic SD 33-304 A/B (S)
ROBERT WARWICK'S GREATEST MOTION PICTURE HITS . . .
Sunset SPS 5T3 (S)
BLUES IMAGE . . .
Atco SD 33-300 (S)

★ NEW ACTION LP's

LETTERMEN—CLOSE-UP . . .
Capitol SW88 251 (S)
BELMONTS—SUMMER LOVE . . .
Dot DLP 25949 (S)
MERLE HAGGARD—CLOSE UP . . .
Capitol SW88 259 (S)
DON HO—GREATEST HITS . . .
Reprise RS 6357 (S)
GERSHON KINGSLEY—MUSIC TO MOOG BY . . .
Audio Fidelity 6226 (S)

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CCE Breaks Sunday Rule With Special RCA Show

OTTAWA — The Central Canada Exhibition's grounds will remain open on Sunday (24) for a special RCA grandstand show. It's the first time in the 81-year history of the CCE that the exhibition has ever been opened on a Sunday.

The show toplines RCA recording artists from the U.K. and the U. S., although most are predominately Canadian.

Mike Nesmith and Mickey Dolenz of the Monkees will be hosts and MCs. (Davy Jones, busy taping a TV show in the U.K., will not arrive in North America until a day later. Scheduled to appear on the show are Canadian acts Alistair and Linda, Dave Bradstreet, Ian Oliver and Nora, Lighthouse, the Noblemen featuring Harry Young plus Carolyn Franklin and Eric Erickson from the U. S.

RCA artists will also be represented at the "Where It's At" teen pavilion with shows by The Guess Who, Copperpenny and Tyme & A Half, all from Canada; Friends of Distinction, from the U. S., and Harmony Grass, from the U.K.

Cap Accents Canadians

TORONTO — Capitol Records of Canada has set August release dates for five albums and two singles all featuring Canadian talent. In making the announcement, Paul White, director of a&r for Capitol, pointed out that more Canadian releases are scheduled for late August.

LP's slated for immediate release are "Reflections" by CBC radio and TV artist Dwayne Davis, "Home Grown Stuff" by Mother Tucker's Yellow Duck, "Tell Me Now" by Jerry Toth and his orchestra (through arrangement with the Canadian Talent Library), "Songs of Faith's sho the Neil Harris Singe, and "Trumpets of Summer" by the Festival Singers of Toronto.

The two singles, are "The Folksinger" by Dwayne Davis and "Funny Feeling" by the Mother Tucker group.

CFOX Adds French Disks

MONTREAL — Audience reaction here is mixed on CFOX's move to add three French records to their playlist. Frank Gould, music director for the Top 40 English speaking radio station, introduced the new policy over two months ago to acknowledge French-speaking in the city and at the station. As part of the new format, one French record is played every three hours on a rotating basis.

Most of the unfavorable comments have come from French Canadian listeners who insist that they do not tune into English rock shows to hear French records.

Part-French programming is not new to this area and has been used in the past by English stations to build up a French following and better ratings.

Easy listening station, CFQR-FM climbed to No. 2 in the ratings behind CKVL-FM with this policy and hardly any negative criticism from either French or English speaking listeners was registered.

'Freak Out' In Toronto

TORONTO — Between 30,000 and 50,000 people are expected at the "Freak Out" at Rock Hill over the Labor Day weekend, Aug. 29-Sept. 1.

The pop music marathon will be held 16 miles north of Orangeville and gets under way on noon Friday and ends 72 hours later, on noon Monday.

Canadian talent booked includes Lighthouse, Motherlode, Tote Family, The Mid Knights, Buckstone Hardware, The Brass Union, Mythical Meadow, The Guess Who, Nucleus, Brutus, Father, Explosion, Five Shy, Carnival, Rhinoceros, Bedtime Story, Five Man Electrical Band, Two Minute Hate, Life and Creation, Stone Soul Children and Major Hoople's Boarding House Band.

From the Music Capitols Of the World

TORONTO

Allan Matthews and **Alan Fraser** joined other Compo representatives from Canada in Miami Beach for Decca Records' national sales convention, July 31-Aug. 3. . . . Both "Give Peace a Chance" (**Plastic ono Band**) and "Honky Tonk Women" (**Rolling Stones**) are back on the air at CHUM after being banned for a short time. . . . The *Rock Pile*, closed for several weeks for renovations, opens with **Led Zeppelin** and **Edward Bear** Aug. 18 with **Arlo Guthrie** set for Aug. 24. . . . Capitol planning the biggest cocktail party in the company's history to welcome **Glen Campbell** to Toronto for his CNE appearances Aug. 18-19. . . . **Tom Jones'** 1967 single, "I'll Never Fall In Love Again," has been reserviced and cut from 4:19 minutes to 2:55 minutes. . . . The MCS inked for a Kitchener appearance, Aug. 21. . . . **McKenna Mendelson Mainline** scheduled for early August appearances in Detroit and Windsor. Their new Liberty album, "Stink," rising on the charts. . . . The **City Muffin Boys**, one of Toronto's most talked about rock groups in recent years, refined their music for concerts at The Global Village Theatre, July 31 to Aug. 3.

"Laughing" by **The Guess Who** a chart topper in some areas across the country. . . . A Vietnam Peace Festival was held Aug. 9 at Toronto's City Hall Square with **Cathy Young, The Nucleus,** The

(Continued on page 76)

Kim's New Single Gets Issued in Quebec Only

MONTREAL—Quality Records has released Andy Kim's new single, "I Wonder If I Care As Much," in Quebec only. The record will act as a fill-in until the singer's next U. S. single is released in six weeks.

The reason for the special release of the Montreal singer's disk is attributed to "Baby I Love You," his last single, which received immediate airplay on all Quebec stations a few months ago, climbed swiftly to the top, then disappeared from most charts. At the same time, the record moved slowly into the top 10 in the rest of Canada and in the U. S., where it still remains a hit.

The new disk, written by Don and Phil Everly, was recorded for Kim's "Rainbow Ride" LP and cut to 2:37 minutes for this release.

Revival Hunts '50's Rockers

TORONTO — John Brower and Ken Walker, organizers of Rock 'n' Roll Revival here set for September (**BB**, Aug. 9), are seeking the services of many veteran rock idols, such as Carl Perkins, the Drifters, Harry U. S. Bonds, Frankie Ford, and others.

"We want to put on an honest rock revival," Brower said, "and we're trying to get all sorts of people together to present the best of rock from the '50s."

The event will probably be MC'd by Kim Fowley, west coast rock authority.

Summerlea Exec to U.K.

TORONTO — Brian J. Chater, general manager of Summerlea Music in Canada, flew to the U.K. to get U.K. artists interested in Canadian compositions and to pick up material for release in Canada.

Summerlea has received excellent national and international recognition on several of its compositions, the most recent being "Hands of the Clock" by Life, just released to favorable reviews in the U. S.

Billboard Canada's Top Singles

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	**IN THE YEAR 2525** Zager & Evans, RCA 74-0174	6
2	5	**SWEET CAROLINE** Neil Diamond, Uni 55136	5
3	3	**LAUGHING** Guess Who, RCA 74-0195	4
4	2	**RUBY, DON'T TAKE YOUR LOVE TO TOWN** Kenny Rogers and the First Edition, Reprise 0829	6
5	11	**PUT A LITTLE LOVE IN YOUR HEART** Jackie DeShannon, Imperial 66385	4
6	9	**POLK SALAD ANNIE** Tony Joe White, Monument 1104	3
7	10	**HONKY TONK WOMEN** Rolling Stones, London 910	4
8	7	**BABY I LOVE YOU** Andy Kim, Steed 0031	9
9	6	**CRYSTAL BLUE PERSUASION** Tommy James & the Shondells, Roulette 7050	8
10	4	**THE BALLAD OF JOHN & YOKO** Beatles, Apple 2531	8
11	12	**GOOD OLD ROCK 'N ROLL** Cat Mother & the All Night Newsboys, Polydor 541046	4
12	18	**ALONG CAME JONES** Ray Stevens, Monument 1150	2
13	—	**A BOY NAMED SUE** Johnny Cash, Columbia 44944	1
14	—	**GIVE PEACE A CHANCE** Plastic Ono Band, Apple 1809	1
15	8	**SPINNING WHEEL** Blood, Sweat & Tears, Columbia 44783	8
16	—	**GET TOGETHER** Youngbloods, RCA 9752	1
17	17	**I'M FREE** Who, Decca 732519	2
18	—	**ABERGAVENNY** Shannon, Philips 1669	1
19	13	**GOOD MORNING STARSHINE** Oliver, Jubilee 5659	8
20	20	**WHEN I DIE** Mother Loda, Revolver 002	2

Billboard SPECIAL SURVEY For Week Ending 8/16/69

Billboard Canada's Top Albums

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	6	**JOHNNY CASH AT SAN QUENTIN** Columbia CS 9827 (S)	4
2	1	**BLOOD, SWEAT & TEARS** Columbia CS 9720 (S)	13
3	3	**LED ZEPPELIN** Atlantic SD 3216 (S)	13
4	2	**HAIR** Original Cast, RCA LOC 1150 (M); LSO 1150 (S)	13
5	5	**IN-A-GADDA-DA-VIDA** Iron Butterfly, Atco SD 33-250 (S)	12
6	7	**ROMEO & JULIET** Soundtrack, Capitol ST 2993 (S)	12
7	4	**NASHVILLE SKYLINE** Bob Dylan, Columbia KCS 9825 (S)	13
8	9	**THIS IS TOM JONES** Tom Jones, CBS 71208 (S)	6
9	11	**BAYOU COUNTRY** Creedence Clearwater Revivel, Fantasy 8307 (S)	13
10	10	**AGE OF AQUARIUS** Fifth Dimension, Soul City SCS 92005 (S)	9
11	12	**CROSBY, STILLS & NASH** Atlantic SD 8229 (S)	2
12	14	**GREATEST HITS** Vanilla Fudge, Epic BNX 26439 (S)	13
13	8	**FROM ELVIS IN MEMPHIS** Elvis Presley, RCA LSP 4155 (S)	10
14	—	**FELICIANO/10 TO 23** Jose Feliciano, RCA Victor LSP 4185 (S)	1
15	16	**TOMMY** The Who, Decca DXSW 7205 (S)	5
16	—	**WARM** Herb Alpert & the Tijuana Brass, A&M SP 4190 (S)	1
17	18	**CLOUDS** Joni Mitchell, Reprise RS 6341 (S)	8
18	17	**CHICAGO TRANSIT AUTHORITY** Columbia GP 8 (S)	3
19	19	**2525 (Exordium & Terminus)** Zager & Evans, RCA 4214 (S)	2
20	20	**MOOG-ELECTRIC ECLECTICS OF OICK HYMAN** Command 928 (S)	2

Billboard SPECIAL SURVEY For Week Ending 8/16/69

Singles Dip In Holland

By BAS HAGEMAN

AMSTERDAM—The singles market in Holland has decreased considerably over the last three years, due in particular to the growing sales of budget albums.

Few top 10 singles today reach the 100,000 sales mark—a striking change from the situation of a few years ago. At the height of the singles boom a disk like Serge Gainsbourg and Jane Birkin's hit, this record would easily have passed the 100,000 sales mark. But to date it has sold just over 60,000.

Today, singles which don't make the top 40 seldom reach the 1,000 mark; singles making the lower half of the top 40 can sell between 2,000 and 5,000, and the average sale of a top 20 single is about 10,000.

Most record men in Holland see the trend away from singles continuing.

U.K.'s Single Mart Follows U.S. Trend; Output Outpaced by LP's

• *Continued from page 1*

In this depressed British market, the Beatles alone can be certain of 250,000 sales with any one single release. In the last three months the only singles to pass this sales mark have been "Get Back" and "The Ballad of John and Yoko" by the Beatles, and a Stevie Wonder single, "Goodbye" by Mary Hopkin.

One of the key problems in the British singles market is cost. With 55 percent purchase tax, singles now cost $1.02—only 72 cents less than budget albums. Another key factor is radio exposure—but here there is a marked division of opinion. While some companies campaign for more airplay for records, others argue that heavier programming than that at present afforded by the BBC and Radio Luxembourg could result in even more depressed singles sales.

The current declining singles situation, however, is producing some new ideas from companies anxious to restore the 45 r.p.m. record to its former position of popularity. With the abolition of resale price maintenance, one artist manager, Roger Watkins, is offering a 19-cent reduction by mail order on a single by artist Gary James. So far Watkins has had 1,000 singles pressed. And leading London record dealer, Laurie Krieger, is offering 48 cents off any four singles.

The British independent label Track, in a promoiton campaign reminiscent of launching of Moby Grape in the U.S. has sent six sides from the current Who Double album, "Tommy," to disk jockeys, reviewers and discotheques and will release the two sides which get the most exposure as the Who's next single.

Track promotion manager Vernon Brewer said, "There is a definite gulf between the singles and album markets—that is why many of our top progressive groups never release singles. Yet they usually score in the album charts."

He blames the BBC for failing properly to represent the British music scene. "Radio One presents a selection of disks that someone believes to be commercial. True, these disks do become commercial in time, but then, if all we had to eat was potatoes, then we would all get fat," he said.

"The only compensation for this lack of expression in radio comes from the ballroom and discotheque disk jockeys who have more freedom to move outside the confines of the chart.

"We do tend to concentrate on albums a good deal now, although an artist needs an initial single release in order to get radio promotion.

"I think the market trend toward albums will continue, for this is where the true value lies for the record buyer."

Independent label chief Larry Page, who has just sold his 50 percent stake in Page One records and is launching a new label, Penny Farthing, feels very strongly that the single is far from dead.

"I think any trend is bound to be dictated by the price of records," he said. "Singles are far too costly at the moment; but if the whole price structure for records were changed, then I believe there would be a swing back to singles. My new company will rely heavily on singles and the policy will be to get in with the hits, as the singles market is still very important."

Island's newly appointed international sales manager Tom Hayes said, "The album market is bound to continue to grow. In the light of the cost titled to quality production. Island's attention has always been centered on this more profitable market."

of LP's today, the public is en-

Decca marketing manager Colin Borland feels that the singles market has suffered because of the high rate of purchase tax. "Every company wants hit singles, but the tax on them means that LP's are much better value. Many people feel that the market will go the same way as in America—in other words, albums will continue to grow at the expense of singles. But I am not certain about this."

Decca promotion man Frank Rogers points out that until recently it has been difficult to get radio airplay for albums. "But now more and more BBC programs are spotlighting LP's. Radio Luxembourg, too, features an LP of the week."

But EMI Records' managing director Ken East says that it is still difficult to get radio promotion for albums. "The album market is nowhere near as forward as it is in the U.S.," he says. "Singles are still important to launch a certain type of pop artist, although some, such as Pink Floyd, for example, can sell records without single hits. EMI cannot afford to rely completely on the album market, as it has a large slice of the hit singles business now."

LP's, Singles Up in Sweden

By KJELL GENBERG

STOCKHOLM—Although album sales are booming in Sweden—figures for this year are currently running at 50 percent up on last year—singles sales are also rising. Over the last two years singles sales have risen by about 20 percent, and 1969 looks like showing a 25 percent increase over singles sales last year.

Singles continue to outsell albums in Sweden, although the gap is narrowing, and the major companies here are convinced that the singles market will go on improving even though albums are setting a faster pace.

Normally a No. 1 single hit in Sweden sells around 5,000 copies although some top hits have sold as few as 18,000. A really exceptional No. 1 may sell as many as 200,000 copies, but these are extremely rare.

The average sale for singles is hard to estimate but most estimates put the figure between 3-5,000. This figure would be substantially reduced in a heavy release month when many records never sell more than two or three hundred copies.

There is speculation here as to whether increasing sales of stereo cartridges and cassettes will affect singles sales in particular and record sales in general. Certainly cassette players

(Continued on page 76)

Alfiere Picks Up More Labels

MILAN—Alfiere Edizione Musicali, Milan, has acquired Italian representation of the American catalogs Legacy Music, Pantheon Music, Collage Music, Bob-Cor Music, Hinky Dink Music, Pocket Full of Tunes, Little Heather Music, Early Frost Music and the four publishing companies in the Tetragrammaton group, Peyott Music, Ganja Music, Manger Music and Royham Music.

$$ Increases Dampen 45's Sales in Finland

By KARI HELOPALTIO

HELSINKI — Finnish single sales have declined considerably over the last 10 years—mostly because of competition from albums or tape, but simply because of succession of price increases.

In the last five years the retail price of EP's and singles has been increased by 50 cents and the price of LP's by $1.50.

In the 1950's the Finnish record industry set the gold record award level at 30,000 sales but, particularly in the last three years, this has proved to be far too high. Only six records in Finland have achieved gold disk status and four of these were released in the '50s. All six were of Finnish origin. The best-selling foreign singles have been "Adam and Eve" by Paul Anka (Karusell) whose combined sale of EP's and singles was nearly 25,000, and "Little Man" by Sonny and Cher (Atlantic) which topped 100,000.

P laps surprisingly, singles sales just recently have shown a slight improvement compared with the black period of 1966-1967. The average sale of a No. 1 record in Finland is around 6,000 copies—a sale which, for example, was achieved by Mary Hopkin's "Goodbye." But occasionally sales of 15,000 are recorded, as in the case of Paivi Paunu's Finnish version of "Those Were the Days" on Columbia.

Risto Backman of EMI said that the final sales of a No. 1 single would depend upon how long the record remained in the Top Ten. Once it had fallen from the chart its additional sales would amount to only a few hundred.

The average 6,000- sale of a No. 1 single includes sales to the Finnish Coin Machine Association which operates 2,100 jukeboxes in Finland.

The average sale for a single, including juke box sales, is around 800 copies. The single is seen in Finland as an excellent promotion vehicle for album sales, especially if the hit tune is included in the album. This applies particularly to foreign artists.

In moving singles, radio exposure is, of course, a key factor and there has been much criticism recently of the popular Finnish chart program Lista, which features only domestic Finnish language records and compiles its weekly chart from the votes of an ever-changing, 200 - strong telephone jury, which is a cross section of listeners between 15 and 65.

"Lista is having a bad effect on singles," says Love Records chief Otto Donner, "because record companies are now making records especially designed for this program. They have developed a formula of finding a typical Lista record which will make the maximum impact on listeners of all ages. They do not bother to produce anything else because only those records on Lista will sell."

One of the records in the current Lista chart has been there for nearly two years because it is particularly appealing to listeners in the over-40 age group. And since the program is a great favorite with tape recorder owners, it is not exactly helping to resurrect the single in Finland.

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Singles Seen Riding Strong Crest in Italy

By MARC MESSINA

MILAN — Singles account for 85.8 percent of total record sales in Italy according to official statistics released by SEDRIM, the Italian mechanical rights society. And all sales executives of the major Italian record companies concur in believing that Italy will continue to have a record market dominated by singles for a considerable time to come.

Johnny Porta, promotion manager of CGD, says, "Italy is a huge singles market. Frankly I don't understand why more albums are not sold. Probably it is a matter of price and habit. Italians have just become too used to buying singles."

Looking ahead, Porta feels that there is a slight chance of a drop in singles sales "because singles are becoming a less fashionable article to buy than they were a few years ago."

A CGD/CBS sales executive cited the popularity of Italy's many song festivals—San Remo, Record for the Summer, Canzonissima, etc.—as the reasons singles sales were so enormous in Italy. "But the market is softening slightly," he added, "because Italy is not producing enough good songs."

He said that in the past a well-established singer would record two really good songs a year, with one of them sure to be a best-seller. "Now top singers produce up to five new songs a year, still with only one likely to be a success.

"This means that average sales of singles are declining, even though the total sales may hold up."

A top hit single in Italy can sell from 100,000 to 700,000 copies, although anything between 50,000 and 100,000 is regarded as a good sale for a single by some companies. The average single sale, taking hits

(Continued on page 74)

Singles Sales Are Alive & Increasing in Hungary

By PAUL GYONGY

BUDAPEST — The singles situation in Hungary is certainly healthy and gives no cause for alarm, says Qualiton artistic director Laszlo Beck. Singles sales are increasing—along with record sales generally—as more record players come onto the market, although the quality of these players—some amounting to the use of a radio receiver as amplifier—is not particularly good. Excellent sound systems are extremely rare in private homes.

Three years ago singles sales in Hungary amounted to about 700,000 a year, but after Hungarian Radio and TV began the annual pop song festival, the figure jumped to one and a half million. And singles are maintaining a good share of the market because of the continuing popularity of the festival event.

The peak sale of a single in Hungary is between 90,000 and 120,000 and in the last three years 15 records have reached this top status. Interestingly, these have all been romantic songs; beat songs rarely sell more than 40,000.

Hungary's total annual unit record output is about two and a half million, including 10 percent for export (mainly stereo albums). Monaural albums predominate in the home market.

As in Poland, sales of musical postcards were once an important factor with annual sales running at 500,000 a year. But more recently sales in this area have slumped to an annual 100,000.

So far the single has not had to contend with competition from the EP — which is practically non-existent in Hungary —and neither are cassettes or cartridges a competitive element at present.

The Budapesti Radiotechnikai Gyar factory in Budapest is shortly to put a cassette playback unit on the market, made under license from Philips, and Qualiton will eventually begin production of cassettes. A duplicating machine has already been ordered by the factory.

The playback units are expected to retail at 3,000 Forint ($100).

Singles in Hungary sell for 73 cents, compared to $2.20 for musical comedy, operetta and pop albums and $2 for serious music albums. Ten per cent of the price in each case goes into the Cultural Fund of the Ministry of National Education.

LP's Hurt 45's In Germany

By WOLFGANG SPAHR

HAMBURG — With about 360 new releases of all kinds every month, the single in Germany faces tremendous competition. And there is no doubt that single sales have suffered as a result of the great increase in album sales.

From January to May this year, 12.8 million singles were sold in West Germany. In the same period the industry sold 700,000 EPs, 5.8 million budget albums ($2.50) and 4.2 million normal price albums ($4.75).

Of the record industry's total turnover of 500 million marks, the share represented by singles sales is about 30 percent.

A No. 1 single in Germany normally sells 150,000 copies, and anything down to 50,000 is considered a good sale. This, however, is achieved by only 1 percent of all releases.

Top-selling singles artists in Germany are Peter Alexander, Heintje and Udo Jurgens (Ariola), Karel Gott, Roy Black, Freddy Quinn and the Bee Gees (Polydor), Erik Silverman, Howard Carpendale, the Beatles and Heino (Electrola); Peggy March, Mamaia, Tom Jones, the Rolling Stones and Ronny (Teldec); Dorthe and Alexandra (Philips) and Siw Malmkvist, Anna-Lena and Wilma (Metronome).

Singles cost 12½ cents to press in Germany, are sold to retailers for 70 cents and cost the public $1.25.

Claus Lehfeldt, Metronome distribution manager, believes that singles sales could be improved if the industry could develop and market a very cheap record player.

Rapetti Forms Disk, Pub Co.

MILAN — Mariano Rapetti, former general manager of Ricordi's popular music publishing division, has set up his own record and music publishing company, Numero Uno.

Director of the company's record division is Alessandro Colombini, who had previously worked in the a&r departments of Ricordi, Clan and Fonit-Cetra.

Rapetti's son, Giulio, who resigned from Ricordi at the same time as his father, will be record

(Continued on page 78)

MFP EYING ISSUING 45's

LONDON — Music for Pleasure, the budget LP company, is considering releasing singles on a limited basis, possibly later this year.

Nature of material considered suitable for an MFP venture into the singles market is not specified, but lowprice cover versions of hit parade successes seems in prospect for an initial test market campaign.

Tony Morris, sales director, said, "We may have some," but he denied that they would be released on a nationwide basis or that they would be priced at five shillings.

Single Slump Hits Ireland

By KEN STEWART

DUBLIN—The singles market in Ireland has slumped to an all-time low—and it is generally conceded that two of the factors to blame are the ever-increasing competition of budget LP's and the lack of a radio chart.

As has happened elsewhere, Ireland is becoming more album-conscious and, with many low-priced lines retailing at the equivalent cost of two singles, the 45-r.p.m. disk has fallen dramatically from favor.

The current No. 1 hit here is Elvis Presley's "In the Ghetto." Irish Record Factors' Michael Geoghegan said, "So far it has sold 4,200 copies. Yet a few years ago a Presley record would sell many times that figure. But singles have been losing ground for the last three years. Today, the average single will sell anything from a few copies to 5,000."

Pye's John Woods confirmed the decline. "Budget albums are having a very definite effect on the singles business. And a radio chart would create a yardstick that would be most beneficial to the industry.

"Radio Eireann dropped the weekly 'Ireland's Top Ten' program in January 1967, in the wake of suggestions that the methods used to compile the chart were too open to outside manipulation. If there was ever a time when a chart was needed —and urgently—it is now."

Woods quotes a figure of just over 6,000 for sales of the Joe Doland hit "Make Me an Island."

"But," he added, "we hope to get more mileage out of it here on the strength of its British chart activity."

Sugar to Tap West Indies

LONDON — Main objective of the new company Sugar Records will be to give international exploitation to the music and artists of the West Indies.

This was announced by Sugar marketing director Rex Oldfield, who added that all product would be recorded in the West Indies under the supervision of production director Charles Ross. Other directors of the company are Ashley Kozak (management) and Mike Collier (publishing).

Sugar is releasing three singles —by Claude Sang, Joe White and Frene—this month, and will later release an album by Sang.

Radio and TV promotion for Sugar will be handled by Dave Watson, professional manager of the Mother Mistro Music Group. Pressing and distribution in the U.K. will be carried out by Pye Records (Sales) Ltd. Distribution of the Sugar label in the U. S. will be handled by Bell Records.

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U.K. Mounts Major Tape Drive

• Continued from page 4

equipment in its Bridgnorth factory, and managing director William Townsley has confirmed that Decca is giving "great thought" to future planning in this area. He said there would be "firm news" of developments soon.

Another major factor is the probability of a reduction in the price of cassettes. Despite their high price in comparison with albums, sales have been forging ahead encouragingly, and the increase in volume, plus more automated production at Philips' Walthamstow factory, make a price cut more than likely.

Fred Dennis, CBS export manager who controls tape releases, feels that a price reduction will come before Christmas. Dennis revealed that CBS will be linking tape releases more closely to albums in the future, following a massive issue of 42 8-track titles at the end of this month.

CBS policy for the fall will be a regular monthly package of between three and six items in both 8-track and cassette form, released simultaneously with albums.

CBS will make 8-track releases available to the retail trade through its own sales force, but Dennis considers that it will be a couple of years before the system's potential is fully appreciated by dealers, mainly because selling is still aimed at the car market. In his opinion, there needs to be more domestic playback equipment available to boost 8-track sales at retail level.

Pye is planning 20 releases of 8-track material for late September or early October, in addition to six cassettes in September. Tape manager Monty Preskey stated, "Wherever the market is expanding and welcome the participation of Motorola and other hardware manufacturers which will lead to increased business in 1970. We are considering our future marketing plans to take full advantage of all developments."

Pye's record distributing American disk venture with the U.S. tape giant General Recorded Tape, places the British company in a favorable position to move heavily into the local tape market at a later date, which could lead to the establishment of a direct distribution offshoot.

EMI is keeping quiet about its plans, although it is expected that the company will be duplicating its own 8-track releases later this year.

Deputy marketing manager Barry Green said, "We are completely assessing the whole of the tape scene and we intend making our plans public during the autumn."

RCA, innovator of Stereo-8 cartridges in the U.K. where it has just gone into the cassette market as well, at present is not planning to increase releases of prerecorded tape. Ian Gillespie, general manager product and operations, said, "We try to be prepared for whatever happens, but one can't say which way the market is going to jump. The potential size of the market is very much tied up with the number of playback machines available, which at the moment is very small.

"We are watching the market very carefully and are ready to go with our total product if it seems worth it."

Tempo Tapes, the main duplicator of 8-track in the country, has plans for expansion to handle the rapidly increasing volume of business, most of which at present is on behalf of the disk companies needing cartridges for export.

Managing director Douglas Watson reported that business has doubled over the last six to eight months and is expected to double again in the next half-year.

Undoubtedly the biggest shortin-the arm to the 8-track market is the powerful presence of equipment manufacturer Motorola, now independent of its licensing arrangement with Smiths, and about to go into production in its own factory at Stotfold, Herts.

Motorola has already unveiled its first car playback unit in a private preview for magazine editors during Christmas issues and will be introducing it to the music trade press in a few weeks time, prior to a major promotion push at the Motor Show. The unit will retail at approximately $100 and major production will start at the end of this week, with a target of 1,500 per month for sale in this country and in Europe.

Robin Bonham-Carter, Motorola manager, commented, "We shall be bringing hell-for-leather into the car market. We have been told by the record industry that it will give us the necessary backing."

He added that Motorola has been in touch with several record companies with a view to making an arrangement to market both playback unit and tapes in an all-in package, and was also having discussions with car manufacturers for the unit to be offered as an optional extra on new models. Philips has already completed a deal with Ford for cassette playback equipment to be offered as an extra on the new Capri model.

One-Sided Single to Be Released by the Victors

DUBLIN — Noel Carty, manager of Irish group The Victors, is planning to release a one-sided disk by the group in October.

Carty said: "Record prices have gone up out of all proportion, and the natural reaction is indifference on the part of the buyers. Just look at the facts. You can get 10 tracks on a low-price album for about $1.80 —which works out at 18 cents per track.

"The single, on the other hand, is much less attractive proposition. The normal selling price of 95 cents works out at more than 47 cents per track."

Carty plans to sell a one-sided single at a price much closer to the cost-per-track of a budget album. But Peter Prendergast of the Cork-based Honey label said, "I've been working out the pros and cons of such a move and it seems to me that it would be just as expensive to produce a one-sided disk as to produce a normal single. And, of course, retailers would expect the same profit margin in both cases."

Singles in Italy

• Continued from page 73

and flops together, varies between 5,000 and 7,000.

EMI Italiana's new managing director, Michel Bonnet, is very optimistic about the future of the singles market in Italy and Europe: "I think the long-term prospects are excellent," he said.

"The single has not disappeared in America and I don't think it will in Europe—though I think its function may change. It will become more and more an element of promotion . . . a vehicle for test-marketing which will help LP and cassette sales."

Orange to Launch U.K.'s First Country Label

LONDON — Cliff Cooper's Orange company will launch Britain's first country music label, Lucky, on Sept. 19, in conjunction with the British country music magazine "Opry." Distribution to retailers will be by mail order.

Lucky product will be produced by Gordon Smith of "Opry" and Brian Hatt of Orange, and will feature all the leading British country artists handled by "Opry's" Country Music Enterprises company.

The first five releases will feature Phil Brady and the Ramblers, the Cody-Nash Outfit, Brian Chalker, the Country Express and the Hickory Wind.

Distribution in continental Europe will be through Bye Records, which also distributes the Orange label, and U. S. rights are currently being negotiated.

Orange Recording Studios has signed an exclusive deal to record all the productions of the French Bye Records. British offshoot, Young International, and has already completed recording of the first disks by the British group, Freedom.

Orange Musical Industries has signed a deal with the BBC to provide amplifiers and public dress equipment for Radio One Club and other outside broadcasts.

27 Countries to Vie In Poland Popfest

WARSAW — Artists from 27 countries will compete in the ninth International Pop Song Festival at Sopot, Poland, Aug. 21-24.

The Festival will be divided into four separate presentations, opening with a "Songs Know No Frontiers" evening in which each singer will perform a song of his choice in the language of his choice. This will be a non-competitive event.

The second day will be Polish Day in which each singer will perform a Polish composition in his native language and the jury will award points for the interpretation of the songs not for the songs themselves.

International Day, Saturday (23), will feature the contestants performing songs from their own countries in their own languages, and the jury will award points for the quality of the songs.

Finally, on Record Day, singers delegated by various record companies will each perform two songs which are either current hits or are regarded by their companies as potential hits. The jury will award points for interpretation.

Appearing as special guests in the Festival will be John Rowles (New Zealand), Nicoletta (France), Lon Sutton (U.S.), and the Brekalot, the Peter Guitars, Urszula Sipinska and Skaldowie (Poland).

Featured in the Record Day event will be Monika Hauff and Klaus Dieter Henkler (Amiga); Mirtha Medina and Raul Gomez (Artelio); Candide (Barclay); Frankie Franken (Basart); Michel (Belter); Guillermina Motta (Vergara); Kirly Winters (Douglas); Anda Calugareanu (Electrocord); John Burgess (E M I); Jacqueline Midinette (Evasion); Nicole Josy (Hebra); Milan Bacic (Jugoton); Edward Chil (Melodia); Bernard Dejonic (RTB), Fauvette (Philips); Maryla Rodowicz and Rena Rolska (Polskie Nagrania); Rien Hovink and Georg Monro (Polydor); Ulli Endress (Polyphon); Terez Hamagoya (Qualiton); Lucio Dalla (RCA Italiana) and Virginia Vee (Stigwood).

Also appearing, hors concours, will be the Polish singers Wojciech Mlynarski, Joanna Rawik and Jerzmy Stepowski.

Participating in the contest will be Angela Deloni (Austria); Joe Harris (Belgium); Yordanka Christova (Bulgaria); Gloria Simonetti (Chile); Karel Blaha (Czechoslovakia); Gitte Kragh (Denmark); Katri Helena (Finland); Henri Tachan (France); Conchita Bautista (Spain); Ben Cramer (Holland); Pat Lynch (Eire); Senka Velletai (Yugoslavia); Pascal Normand (Canada); El Hipnotico (Cuba); Henri Seroka (Luxembourg); Mary Mergis (Malta); Lilian Askeland (Norway); Ingrid Bjoerkman (E. Germany); Vicky (W. Germany); Ali Babki, Jolanta Borusiewicz, Stanislaw Celinska (Poland); Jean Paunescu (Rumania); Henri Des (Switzerland); John Gilings (U.S.); Kyrie Kordo (Hungary); Patsy MacLean (U.K.); Lucia Alieri (Italy), and Muslim Magamayev (Russia).

'PRAYER' WINS NAPLES FEST

NAPLES — Winner of the 17th Naples Song Festival was "Preghiera a 'Na Mamma" (A Mother's Prayer), written by Russo-Mazzocco and sung by veteran singer Aurelio Fierro, King-Universal, and Mirna Doris, Durium.

The winning song, with 56 points, comfortably beat "Nu Peccatore" (A Sinner) sung by Tony Aartista, King-Universal, and Nino Fiore, Kappa-o, into second place.

Third with 21 points was "O Scugnizzo" (Oh, Naughty Boy) sung by Peppino Gagliardi, Deci, and Lucia Valeri, Tiffany.

Jones Pitch By Gallo

JOHANNESBURG — Gallo, Africa, has launched an extensive promotional campaign on Tom Jones in South Africa. The campaign features Jones' latest album, "This Is Tom Jones," but also includes all his previous albums.

Full-color posters, streamers, leaflets and display boards have been mailed to all record dealers, and 10 feet square blow-ups of Jones have been placed in the major retail outlets. Special booklets and catalogs have been prepared covering the entire Jones repertoire.

Extensive radio exposure has been lined up to coincide with the Jones production and competitions involving listener participation have been organized with major sponsors.

LEADERS OF FESTIVALBAR

MILAN—With Italy's annual summer jukebox contest, Festivalbar, two-thirds of the way through, Bertrand Berline composer Lucio Battisti was leading the established talent section with "Acqua Azzurra, Acqua Chiara" and Romina Power (EMI-Italiana) was in front in the new talent section with "Acqua di Mare."

The contest, in which 13 singles are placed in 35,000 jukeboxes throughout Italy, ends Aug. 31. So far more than 80,000 postcard votes have been recorded.

The final results will be announced on Sept. 6, during a televised gala in the North Italian resort town of Asiago.

Uruguay Pop Group Clicks

MONTEVIDEO — The Sextet Electronico Moderno, Uruguay's pop group, played a very successful two-week concert here at the Teatro Solis. During the first half of the concert, the group presented recent tracks from their second London LP, "Sin Comentarios" (Without Comments). The remainder of the program consisted of a 40-minute medley of compositions by Armando Tirelli, musical director of the sextet, accompanied by a 20-piece brass and string orchestra led by Julio Frade. Tango music was played by the Puglia-Pedroza orchestra.

At a press conference held before the performance, Miguel Angel Sagalle, adr manager for Odeon, Argentina, announced that "Sin Comentarios" would be released in Argentina in both monaural and stereo. The LP contains instrumental versions of the popular hits of 1969 "When I Look in Your Eyes," "Soul limbo," "Sahia," "I Say a Little Prayer" and "Les Bicyclettes de Belaize," and four group original tunals. Copies of the disk were presented to attendees at dinnerm by Leon Jurburg, head of Chave IEMSA.

The group, which uses four amplified instruments including an organ, piano, guitar and bass, a French horn and drums, is preparing for several concerts in other Latin American countries soon, and is in the middle of releasing another London single. The recordings are made in local studios by ex-disk jockey Carlos Pirir.

Polydor Opens Plant In India; Patel Named

HAMBURG — India, which has hitherto had only one major pressing plant—that operated by EMI at Dum Dum near Calcutta—now has a second with the formation of Polydor of India, whose offices and factory are located in Bombay.

Polydor of India Ltd. has been formed by Deutsche Grammophon to press and distribute the Deutsche Grammophon, Archiv, Heliodor and Polydor labels.

Other labels for which Polydor has distribution rights in India include MGM, Verve, Ricordi, Tetragrammaton, Atlantic and King.

But, in an announcement here, Deutsche Grammophon said that the main effort of the new company will be put into developing a strong national repertoire.

Shashi Patel, who formerly held top positions in the motion picture and photographic industry, has been appointed managing director of the new company and additional distribution offices have been set up in Calcutta, New Delhi and Madras.

Address of Polydor of India Ltd. is 68, Tardeo Road, Bombay 34, India.

RCA Meeting Introduces Tape Production Center

ROME—The RCA Eurotape Meeting, a convention of all RCA European managers, was held in Rome to present the new RCA European Prerecorded Tapes Production Center.

The center is the first to be completely equipped and already in operation in Europe.

Norman Racusin, vice-president and general manager of RCA Record Division, New York, presented a picture of the U.S. market, pointing out the continuously increasing success of the Stereo 8 system.

Giuseppe Ornato, managing director, RCA Italiana, expressed great confidence in the development of the prerecorded tape market and said, "We think that in the near future, in Europe, as well as in the U.S.A. and Japan, we will sell more Stereo 8 cartridges than cassettes—in a market which will have seen the expansion of both configurations."

In 1968, RCA in Italy sold more than 130,000 cartridges, compared with only about 25,000 in 1967. More than 165,000 cartridges were sold in the first quarter of 1969, as against 55,000 in the same period last year.

RCA representatives from Argentina, Austria, Belgium, Denmark, France, Germany, Great Britain, Greece, Holland, Israel, Italy, Norway, Portugal, South Africa, Spain, Sweden, Switzerland and RCA Overseas, Geneva, attended the convention.

SIF Using IBM Unit

MILAN—The S.I.F. Record Co. has adopted what it claims is the most advanced computer-controlled distribution system yet installed in Italy.

S.I.F. managing director Giampiero Simontacchi said that the new IBM computer service will enable S.I.F to keep abreast of record sales and inventory, per song and per record, on a weekly basis.

In addition, the new system will enable the company to furnish client companies with a complete market situation report, including sales per record as well as total sales made by such S.I.F. agent, distributor or representative, on a monthly basis.

The state of royalty payments and management contracts will be presented to client companies on a six-month basis.

Said Simontacchi, "The Italian market is becoming too important to be dealt with by old-fashioned methods."

S.I.F., which distributes the French Fleche and Riviera labels in Italy, in addition to its own SIF and Rare lines, occupies sixth place on the Italian market, according to official trade organization SEDRIM sales statistics.

Say You Saw It in Billboard

SINGLE DECLINE WOULD HELP LP'S: EMI'S MEIER

By BERNIE SIGG

ZURICH—Although singles sales remain steady in Switzerland, EMI promotion chief Teddy Meier is not disturbed by the prospect of an eventual slump because, he argues, "If singles sales decline, album sales will increase and since LP's give us more profit I see no reason to fight to maintain singles sales."

Meier says that at present singles represent 80 percent of total sales and he sees this situation continuing for some years to come. However, only a few artists, such as the Beatles, the Rolling Stones and Heintje, sell above 50,000 copies. The bulk of the singles market is provided by the heavy sales of the same well-known artists and new talent has a hard job to break into the charts.

The average sale of a single in Switzerland is between 5,000 and 10,000. A No. 1 hit will sell between 20,000 and 30,000, and a super hit from the top-selling artists can chalk up anything between 60,000 and 100,000 sales.

Poland Story—Status Quo

By ROMAN WASHKO

WARSAW — The fact that last year's total sale of singles in Poland—a country with a population of more than 30 million—was 307,500 units, would suggest that the single had gone out of fashion in a somewhat calamitous way.

But the fact is that Poland has never really had a veritable singles market and the Polskie Nagrania record company concentrates heavily on EP's and LP's.

Top LP's in Poland can sell as many as 300,000 copies. The gold record mark is 125,000 sales; so far there have been five such awards—to Niemen (two), Czerwone Gitary, Jaremy Stepowski and No To Co. To qualify for a gold record with a single, sales have to top 250,000—and no artist has yet achieved this. The maximum sale achieved by a single is around 67,500.

To a certain extent singles have been replaced by what are called musical postcards, records produced on plasticized paper which sell in enormous quantities. No one knows quite what sales figures these postcards achieve because the private manufacturers who produce them are reluctant to release figures.

These postcards have virtually superseded the single, as is indicated by the fact that sales of singles this year are very much down even on last year's derisory figure.

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From The Music Capitals of the World

• Continued from page 71

Five Shy, The Buckstone Hardware, The Bread and the Wine participating along with disk jockeys from CHUM-FM and CKFH. . . . "In a Moment" by the **Intriques** on the Yew label started slowly but is now catching on. . . TCB, the eight men and a girl jazz-rock group, took the Electric Circus by storm Aug. 3-4. . . . The **Moody Blues,** who were scheduled to appear with the **Nucleus** Aug. 9 at O'Keefe Center, canceled out because of a conflicting recording session in the U. K. The cancellation affected 35 other North American cities. Promoters are trying to reschedule a concert in November.

CHUM disk jockeys took on Toronto's City Council in a baseball game July 29 with proceeds going to mentally retarded children. . . Folksinger **James Taylor** for two weeks at the Riverboat beginning Sept. 9. . . . **Ken McFarland** at London Records reports that sales for the company are soaring with seven big hits in the top 30 charts across the country . . . Onion Coffee House bringing in **Tom Kelly** and **Moe Ewart** Aug. 13 to 17 with **Don Crawford** slated for Aug. 20 to 24.

Yes, an organization sponsored by the Town of Mississauga Recreation and Parks Department, operating a youth entertainment program throughout the summer at Huron Park. A number of top Canadian groups have already played the park with the **Guess Who, Life and Creation** scheduled for Aug. 22 and **McKenna Mendelson Mainland** set for Aug. 29.

David Brodeur of Quality Records in Quebec reports that "Did You See Her Eyes?" by The **Illusion** on the Seed label is a big hit in French Canada and is now breaking in in many parts of the U. S. . . . CTV-TV network using "Also Sprach Zarathustra" from "2001: A Space Odyssey" LP to intro their coverage of the Apollo moon landing. The record is getting reaction in Montreal at CFCF, receiving plenty of airplay. . . . Quality planning a big promotional push on all **Jimmie Rodgers** records when the star appears at the Central Canada Exhibition in Ottawa from Aug. 28-31. . . . **Liam Mullen,** promoted to post of music director for both CKGM-AM and FM in Montreal, now busy reorienting the FM format. . . . A few major U. S. record companies interested in "The Day Has Come" by **Mythical Meadow,** a fast rising hit across Canada.

MILAN

SAAR has released a Roulette single by **Tommy James and the Shondells,** coupling Italian versions of "Crimson and Clover" and "Sweet Cherry Wine." Another Italian version of "Crimson and Clover" has been recorded by **Patrick Samson** for Carosello. . . Conductor **Claudio Abbado,** who was to have conducted three concerts by the Israel Philharmonic at the Athens Festival, and **Maurizio Pollini** who was to have been featured soloist with the orchestra, have withdrawn from the festival "for political reasons." . . . Fonit-Cetra has released the **Creedence Clearwater Revival** single "Bad Moon Rising" following the success of "Suzy Q" and "Proud Mary." . . . Ariston artist **Leonardo** has made the first Italian version of "Happy Heart," which he presented in the Cantagiro. . . . **Claudio Villa** has renewed his contract with Fonit-Cetra for another four years. . . . **Carlo Lind,** the Swedish artist who records for Phonogram, has made an Italian version of the **1910 Fruit Gum Company's** "Goody Goody Gumdrops."

Ornella Vanoni, who wrote the lyric of her current single "Una Regione di Piu," has re-signed with Ariston for another four years. . . . Belldisc released a **Santo & Johnny** single coupling the **McCartney** composition "Goodbye," with "White Bench in the Rain." . . . Durium artist **Guido Russo** leaves Friday (15) for a tour of Yugoslavia sponsored by Jugoconcert. . . . Fonoramia C. A. Rossi has ceded its Car and Juke Box labels to Telerecord of Milan. . . . **Claude Francois** (Fleche-SIF) has recorded an Italian version of **Joe Tex'** "Show Me," which is getting strong promotion in Italy. . . . **Al Bano** has recorded his hit version of Leoncavallo's "Mattinata" (Mattino) in French, German and Spanish, for EMI-Italiana, and is shortly to make a Portuguese version.

Alfiere Edizioni Musicale has acquired all publishing rights of the compositions of the Danish group the **Savage Rose.** . . . **Barney Kessel** won top prize in the International Guitar Festival held in Castellammare. . . . The **Beatles'** "Ballad of John and Yoko" has been chosen as top record three times on the weekly RAI Teen-age radio show "Bandiera Gialla." . . . **Leon Barnard,** European representative of the **Doors** will be working at the Vedette office in Milan to prepare the group's upcoming European tour.

MARC MESSINA

HELSINKI

PSO has started a major campaign to promote Vogue cassettes. The company is releasing 30 cassettes by top Vogue artists, selling at $6.90. PSO is also issuing nine cassettes from the French Riviera catalog and is mounting a sales drive for the Schaub-Lorenz SL50 cassette player and for three different models by Siera. . . . Finlevey is to launch its own label, Finnlevey, for "high class" music. First releases include "Songs of the Midnight Sun Land," by **Marjatta** and **Martti Pokela** and "Ortodoksista Iauluja," by the **Joensuun Ortodoksinen Kuoro.** . . . **Miles Davis** will visit Finland Nov. 6 during his European tour.

Finnlevey is achieving good results with its Pop Revolution Campaign, particularly with the recordings of **Blood, Sweat and Tears.** . . . The new single by Polydor duo **Tommy and Titta** includes a Finnish version of "Pregs, Pregs." Finnlevey has started weekly talent-spotting events at the Finnvox studios where up-coming artists can sing to a pre-recorded backing under the supervision of **Jaakko Borg.** . . . After a comeback heralded by nationwide publicity, **CBS** artist **Veikko Lavi** has been booked for a number of radio and TV shows. . . . **Arto Vilkko** (Blue Master) has recorded a Finnish version of "Dizzy." . . . **Anki** (Top Voice) has recorded a Finnish cover of the Dutch Eurovision contest winner "Troubadour." . . . **Tuulikki Elorantu** (Blue Master) has recorded a Finnish version of "Happy Heart."

KARI HELOPALTIO

AMSTERDAM

Phonogram has rush-released the album "La Belle Elaine," by singer **Elaine Delmar,** who won the press prize at the Knokke Song Festival. . . . Pye artist **Helen Shapiro** and **Joe Dolan** visit Holland this month to promote their respective singles "You've Guessed" and "Make Me an Island" on TV. . . . Phonogram is planning a promotion campaign for the Island label in September with several album releases and the budget-price sampler "The Best of Island." . . . **Jaap Eggermont,** drummer with the **Golden Earrings,** has left the group to join the Red Bullet production team. He has been replaced by **Stelt Warner.** . . . California Holland Club has invited Bovema artists **Johnny Jordan, Tante Leen** and **Ile Cate** to appear in a show at the Hollywood Palladium Aug. 24 before 600 Dutch Americans. The Cats' records are released in the state on Jet. . . . Phonogram has released an album of the Dutch version of the musical "Sweet Charity."

Dutch soprano **Elly Ameling** has signed a three-year worldwide contract with EMI. . . . Twenty compositions from the 119 submitted from 25 countries for the classical composition competition to be run during the International Music Week Guadeamus have been selected by the international jury. The jury consists of **Mogens Sanderson** (Denmark), **Ton de Leeuw** (Holland), **Hans Otte** (Germany) and **Karl-Erik Welin** (Sweden). The Musicweek, Sept. 5-13, will include concerts in Amsterdam, Rotterdam, Hilversum and Utrecht. . . . Phonogram recorded highlights of the concert held in the Juliana Park, Utrecht, Aug. 4, sponsored by the Dutch Radio. Taking part were the **Motions, Cuby and the Blizzards** and the **Ekseption.**

The Dutch record industry promotion organization, the CCGC, is to release a second multi label stereo album, "Stereo Festival," in the fall, produced by Arlone's **John Vis.** The first album has already passed the 90,000 sales mark. It featured tracks by **Mantovani** (Decca), **Franck Pourcel** (Pathe-Marconi), **Paul Mauriat** (Philips), **Enoch Light** (Project 3), **Bert Kaempfert** (Polydor) and **Les and Larry Elgart** (CBS), among others.

BAS HAGEMAN

MEXICO CITY

The **Monkees** played to a full house at the Forum, July 24. . . . **Hans Schrade,** general manager of Discos Universales, is spending a two-month vacation in Europe. **Luis Bustos** is in charge until Schrade's return. . . . **Martha Reeves** and the **Vandellas** performed at the El Dorado, July 23. Capitol Records, the group's distributor in Mexico City, held a reception for the press and disk jockeys during their stay. . . . Discos Gamma is distributing **Raphael's** first EP which includes "Eres Tu" (You Are), "Tinieres en El Cielo" (Riders in the Sky), "Se Fue mi Corazon" (My Heart Left Me) and "Yo" (Me). Meanwhile, Raphael is returning to Hispavox, his first company, which will reissue and distribute two LP's made for EMI and introduced in Mexico by Capitol. . . . CBS executives **J. Manuel Villarreal** and **Armando de Llano,** attended the CBS International Convention in Los Angeles, July 27. . . . Promoter **Mario Olmos** returned from Europe with plans and contracts for a new kind of show combining music, painting and poetry.

ENRIQUE ORTIZ

(Continued on page 78)

Sweden LP's, Singles

• Continued from page 72

are now coming on to the Swedish market in considerable quantities—but it is really too early to judge whether sales of cassettes and cartridges will be at the expense of record sales or in addition to them.

Singles sales have yet to reach their peak in Sweden and if that peak is followed by a decline, it is generally thought here that there will be a levelling out before a singles crisis develops. It is felt that there will always be a strong demand for singles.

TOP 100 SOUL SINGLES

January to June 1969

(Based on positions and No. of Weeks on R&B Chart: Jan. 4 through June 28, 1969)

Pos. TITLE — Artist (Label)

1. IT'S YOUR THING—Isley Brothers (T-Neck)
2. CHOKIN' KIND—Joe Simon (Sound Stage 7)
3. ONLY THE STRONG SURVIVE—Jerry Butler (Mercury)
4. CAN I CHANGE MY MIND—Tyrone Davis (Dakar)
5. RUNAWAY CHILD RUNNING WILD—Temptations (Gordy)
6. TOO BUSY THINKING ABOUT MY BABY—Marvin Gaye (Tamla)
7. I HEARD IT THROUGH THE GRAPEVINE—Marvin Gaye (Tamla)
8. EVERYDAY PEOPLE—Sly & the Family Stone (Epic)
9. GIVE IT UP OR TURN IT A LOOSE—James Brown (King)
10. THERE'LL COME A TIME—Betty Everett (Uni)
11. BABY, BABY, DON'T CRY—Smokey Robinson & the Miracles (Tamla)
12. MY WHOLE WORLD ENDED—David Ruffin (Motown)
13. OO YOUR THING—Watts 103rd Street Rhythm Band (Warner Bros.-Seven Arts)
14. GRAZIN' IN THE GRASS—Friends of Distinction (RCA)
15. CISSY STRUT—Meters (Josie)
16. I'M GONNA MAKE YOU LOVE ME—Diana Ross & the Supremes & the Temptations (Motown)
17. I DON'T WANT NOBODY TO GIVE ME NOTHING—James Brown (King)
18. TWENTY-FIVE MILES—Edwin Starr (Gordy)
19. I FORGOT TO BE YOUR LOVER—William Bell (Stax)
20. THERE'S GONNA BE A SHOWDOWN—Archie Bell & the Drells (Atlantic)
21. AQUARIUS/LET THE SUNSHINE IN—5th Dimension (Soul City)
22. TAKE CARE OF YOUR HOMEWORK—Johnny Taylor (Stax)
23. SOPHISTICATED SISSY—Meters (Josie)
24. SOULFUL STRUT—Young-Holt Unlimited (Brunswick)
25. TIME IS TIGHT—Booker T. & the MG's (Stax)
26. SO I CAN LOVE YOU—Emotions (Volt)
27. BEGINNING OF MY END—Unifics (Kapp)
28. I LIKE WHAT YOU'RE DOING (To Me)—Carla Thomas (Stax)
29. I CAN'T SEE MYSELF LEAVING YOU—Aretha Franklin (Atlantic)
30. IS IT SOMETHING YOU'VE GOT—Tyrone Davis (Dakar)
31. SNATCHING IT BACK—Clarence Carter (Atlantic)
32. THE WEIGHT—Aretha Franklin (Atlantic)
33. OH HAPPY DAY—Edwin Hawkins Singers (Pavilion)
34. THIS GIRL'S IN LOVE WITH YOU—Dionne Warwick (Scepter)
35. WE GOT MORE SOUL—Dyke & the Blazers (Original Sound)
36. GIVE IT AWAY—Chi-Lites (Brunswick)
37. NOT ON THE OUTSIDE—Moments (Stang)
38. CLOUD NINE—Temptations (Gordy)
39. DON'T TOUCH ME—Bettye Swann (Capitol)
40. (I Wanna) TESTIFY—Johnny Taylor (Stax)
41. DIDN'T YOU KNOW—Gladys Knight & the Pips (Soul)
42. FOOLISH FOOL—Dee Dee Warwick (Mercury)
43. NEVER GONNA LET HIM KNOW—Debbie Taylor (GWP)
44. ARE YOU HAPPY—Jerry Butler (Mercury)
45. BABY MAKE ME FEEL SO GOOD—5 Stairsteps & Cubie (Curtom)
46. FOR ONCE IN MY LIFE—Stevie Wonder (Tamla)
47. THIS IS MY COUNTRY—Impressions (Curtom)
48. SUNDAY—Moments (Stang)
49. TOO WEAK TO FIGHT—Clarence Carter (Atlantic)
50. I'LL TRY SOMETHING NEW—Diana Ross & the Supremes & the Temptations (Motown)
51. WHEN HE TOUCHES ME (Nothing Else Matters)—Peaches & Herb (Date)
52. I'M JUST AN AVERAGE GUY—Masqueraders (AGP)
53. DOES ANYBODY KNOW I'M HERE—Dells (Cadet)
54. BLACK PEARL—Sonny Charles With the Checkmates, Ltd. (A&M)
55. BUYING A BOOK—Joe Tex (Dial)
56. ICE CREAM SONG—Dynamics (Cotillion)
57. PAPA'S GOT A BRAND NEW BAG—Otis Redding (Atco)
58. HEY JUDE—Wilson Pickett (Atlantic)
59. WHY I SING THE BLUES—B. B. King (Blueseay)
60. GRITS AIN'T GROCERIES—Little Milton (Checker)
61. DON'T LET THE JONESES GET YOU DOWN—Temptations (Gordy)
62. STAND—Sly & the Family Stone (Epic)
63. SOUL SHAKE—Peggy Scott & Jo Jo Benson (SSS International)
64. JUST A LITTLE BIT—Little Milton (Checker)
65. ONE EYE OPEN—Maskmen & the Agents (Dynamo)
66. WHO'S MAKING LOVE—Johnny Taylor (Stax)
67. GOTTA GET TO KNOW YOU BETTER—Bobby Bland (Duke)
68. SEVEN YEARS—Impressions (Curtom)
69. I'M LIVING IN SHAME—Diana Ross & the Supremes (Motown)
70. GOOD LOVIN' AIN'T EASY TO COME BY—Marvin Gaye & Tammi Terrell (Tamla)
71. WHAT DOES IT TAKE TO WIN YOUR LOVE—Jr. Walker & the All-Stars (Soul)
72. SOUL SISTER, BROWN SUGAR—Sam & Dave (Atlantic)
73. PROUD MARY—Solomon Burke (Bell)
74. LOVE IS BLUE (Can Sing a Rainbow)—Dells (Cadet)
75. I DON'T KNOW WHY—Stevie Wonder (Tamla)
76. ROCKIN' IN THE SAME OLD BOAT—Bobby Bland (Duke)
77. ALMOST PERSUADED—Etta James (Cadet)
78. I CAN'T DO ENOUGH—Dells (Cadet)
79. I DON'T WANT TO CRY—Ruby Winters (Diamond)
80. BRING IT ON HOME TO ME—Eddie Floyd (Stax)
81. CALIFORNIA DREAMIN'—Bobby Womack (Minit)
82. MY WIFE, MY DOG, MY CAT—Bethea, the Maskmen & the Agents (Dynamo)
83. IF IT WASN'T FOR BAD LUCK—Ray Charles & Jimmy Lewis (ABC)
84. MY SONG—Aretha Franklin (Atlantic)
85. READY OR NOT, HERE I COME—Delfonics (Philly Groove)
86. IT'S MY THING—Marva Whitney (King)
87. SING A SIMPLE SONG—Sly & the Family Stone (Epic)
88. RIOT—Hugh Masekela (Uni)
89. I TURNED YOU ON—Isley Brothers (T-Neck)
90. (We've Got) HONEY LOVE—Martha Reeves & the Vandellas (Gordy)
91. WALK AWAY—Ann Peebles (Hi)
92. MOODY WOMAN—Jerry Butler (Mercury)
93. COLOR HIM FATHER—Winstons (Metromedia)
94. SWITCH IT ON—Cliff Nobles & Co. (Phil.-L.A. of Soul)
95. RECONSIDER ME—Johnny Adams (SSS International)
96. I WANT TO TAKE YOU HIGHER—Sly & the Family Stone (Epic)
97. IT'S A GROOVY WORLD—Unifics (Kapp)
98. I'LL UNDERSTAND—Soul Children (Stax)
99. A LOVER'S QUESTION—Otis Redding (Atco)
100. MY DECEIVING HEART—Impressions (Curtom)

TOP 50 SOUL ALBUMS

January to June 1969

Based on positions and no. of weeks on R&B LP's Chart—January 4 through June 28, 1969

Pos. TITLE — Artist (Label)

1. TCB—Diana Ross & the Supremes With the Temptations (Motown)
2. CLOUD NINE—Temptations (Gordy)
3. SOUL '69—Aretha Franklin (Atlantic)
4. THE ICEMAN COMETH—Jerry Butler (Mercury)
5. DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS (Motown)
6. LIVE AT THE COPA—Temptations (Gordy)
7. PROMISES, PROMISES—Dionne Warwick (Scepter)
8. SOULFUL STRUT—Young-Holt Unlimited (Brunswick)
9. LIVE AT THE APOLLO, VOL. II—James Brown (King)
10. WHO'S MAKING LOVE—Johnny Taylor (Stax)
11. IN THE GROOVE—Marvin Gaye (Tamla)
12. UFTIGHT—Soundtrack (Stax)
13. THE WORM—Jimmy McGriff (Solid State)
14. HICKORY HOLLER REVISITED—O. C. Smith (Columbia)
15. FOR ONCE IN MY LIFE—Stevie Wonder (Tamla)
16. STONE SOUL—Mongo Santamaria (Cobra)
17. THIS IS MY COUNTRY—Impressions (Curtom)
18. LOVE CHILD—Diana Ross & the Supremes (Motown)
19. FOOL ON THE HILL—Sergio Mendes & Brasil '66 (A&M)
20. SOUND OF SEXY SOUL—Delfonics (Philly Groove)
21. SILK 'N SOUL—Gladys Knight & the Pips (Soul)
22. SOULFUL—Dionne Warwick (Scepter)
23. ARETHA IN PARIS—Aretha Franklin (Atlantic)
24. ALWAYS TOGETHER—Dells (Cadet)
25. LIVE—Smokey Robinson & the Miracles (Tamla)
26. SPECIAL OCCASION—Smokey Robinson & the Miracles (Tamla)
27. FOR ONCE IN MY LIFE—O. C. Smith (Columbia)
28. SAY IT LOUD—I'M BLACK AND I'M PROUD—James Brown (King)
29. IN PERSON AT THE WHISKEY A GO-GO—Otis Redding (Atco)
30. HEY JUDE—Wilson Pickett (Atlantic)
31. IT'S YOUR THING—Isley Brothers (T-Neck)
32. CAN I CHANGE MY MIND—Tyronne Davis (Dakar)
33. MOTHER NATURE'S SON—Ramsey Lewis (Cadet)
34. SOULED—Jose Feliciano (RCA)
35. STAND—Sly & the Family Stone (Epic)
36. CHEAP THRILLS—Big Brother & the Holding Company (Columbia)
37. IT'S TRUE! IT'S TRUE!—Bill Cosby (Warner Bros.-Seven Arts)
38. FELICIANO!—Jose Feliciano (RCA)
39. GREATEST HITS—Intruders (Gamble)
40. ARETHA NOW—Aretha Franklin (Atlantic)
41. LET US GO INTO THE HOUSE OF THE LORD—Edwin Hawkins Singers (Pavilion)
42. M.P.G.—Marvin Gaye (Tamla)
43. TIME PEACE/GREATEST HITS—Rascals (Atlantic)
44. GRAZIN'—Friends of Distinction (RCA)
45. SILVER CYCLES—Eddie Harris (Atlantic)
46. 25 MILES—Edwin Starr (Gordy)
47. THE DYNAMIC CLARENCE CARTER (Atlantic)
48. HOLD ME TIGHT—Johnny Nash (Jad)
49. ELECTRIC LADYLAND—Jimi Hendrix Experience (Reprise)
50. LADY SOUL—Aretha Franklin (Atlantic)

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From The Music Capitals of the World

• Continued from page 76

SAN JUAN

Damita Jo, Epic, at the Caribe Hilton Hotel until Thursday (14) to be followed by **Lucecita Benitez,** Puerto Rican artist, in her first appearance in the Club Caribe. . . . . **Sundler and Young** (Capitol) recently finished their sixth appearance at El San Juan Hotel. These artists have become favorites of a large segment of the Puerto Rican public through their visits and TV shows on the Kraft Music Hall shown here weekly over Channel 18. They also include many Latin tunes in their shows and Capitol albums such as: "Cuando Calienta El Sol," "Sabor a Mí," "Lo Macho que te Quiero" and "Cuando Sali de Cuba." . . . . **Charles Tarrab** of Allied Wholesale Co., local distributors for Fania and Parnaso Records of New York, expects to add another major Latin label to their list. His recent visit to New York closed the deal. **Tite Curet Alonso** is promotion man for Fania.

Producciones Discos Borinquen, local pressing plant has signed with Decca Records for the pressing under license of the Decca "Serie Coleccionista," (Collector's Series) albums. **Don Johnson,** Decca's export manager, engineered the deal with **Dario Gonzalez,** head of Producciones Borinquen. . . . . Kubaney Records of Hialeah, Fla., has a top selling album by **Los Audios.** . . . **Raul Marrero,** Puerto Rican artist (Professional Records), was badly hurt in an auto accident. Marrero's present single "Cuanto Te Debo" (How Much Do I Owe You) is very high in the local charts.

Tito Rodriguez, UA Latino, has a top selling tune in "Quien lo Diria." This number was written by another veteran Puerto Rican recording artist, **Bobby Capo,** who lives in New York and has a TV program of his own. . . . Puerto Rican record wholesalers who have been steady customers of London Records of New York, distributors of **Tom Jones'** Parrot label, find it hard to receive singles and albums by this artist while a local discount store, supplied by the Miami branch of a U.S. jobber, floods the market with Tom Jones' LP product at $2.97.

ANTONIO CONTRERAS

MONTEVIDEO

R&R Gioscia released ABC's "Dizzy" by **Tommy Roe,** first as a single, with an LP following. Gioscia's latest singles include releases by **Los Angeles** and **Los Pekenikes** on the Hispavox label, the **McGill Clan,** a Uruguayan instrumental group on the Orfeo Label, playing the theme from the French film "Alexandre Le Bonhereux;" the **Fifth Dimension's** "Aquarius/Let the Sunshine In," Liberty; and the **Beatles'** "Get Back/Don't Let Me Down." Gioscia also releases the Dunhill catalog, with LP's by **Steppenwolf** ("The Second"); The **Grassroots** ("Golden Grass"); and **Richard Harris** ("The Yard Went On Forever"). . . . Clave **IEMSA** released a new LP called "Goody Goody Gumdrops" by the **1910 Fruitgum Co.** on Buddah, and is preparing "Let Us Go Into the House of the Lord" by The **Edwin Hawkins Singers** and a first by **Brooklyn Bridge,** both on Buddah; disks by **Tom Jones** and **Engelbert Humperdinck** on London; and a first by **Ten Years After** on Deram.

Tape Cartridge Forum

• Continued from page 15

cassette has over the 8-track cartridge is that it can be used for recording as well as playback. The development and proliferation of 8-track recording units this year signals a response to the cassette boom and may temper predictions that the cassette is destined to kill the market for 8-track.

• Cassette manufacturers are trying to "copy" 8-track in terms of one-step insertion.

• Panasonic is developing a cartridge device for an 8-track auto unit which permits cassette use.

Packaging

In packaging, both the Record Industry Association of America (RIAA) and the National Association of Rack Merchandisers (NARM) are working with both the record-tape industry and independent accessory producers to solve the packaging dilemma.

Fred H. Rice, national merchandising development manager at Capitol, offered three merchandising aids for cartridge and cassettes that may solve the packaging problem.

1.) A complete tape department—new releases and best sellers for record stores, service stations, photo shops for wall or floor unit, full display, pilferproof, heavy inventory and "People-proof."

2.) The browsapak, a pilferproof plastic outer package that locks either cartridges or cassettes in a clear plastic reusable package.

3.) The picture pak, individual graphic outer packages carrying full graphics, liner notes and backbone copy.

"Tape packaging will change," said Rice. "It will be a continuous change and a faster change. When cassette tape players get the reversible feature, negating the turning over of the cassette, you can bet we'll be in an all new ball game."

Unit Sales Jump

• Continued from page 16

machine business—a status which has remained quo since 1962, Muntz claims.

Other compatible models are the 5500 ($99.95), the HW12 ($99) and the 1200 ($129).

In the 4-track field, Muntz's C100 car model is the top seller, with strong sales recorded in the local area, San Francisco and San Jose (where Muntz says bootleggers are at work).

The veteran cartridge leader says he is not aware of any new companies putting out 4-track equipment. He hears improved quality in 8-track tapes because companies have "tightened up their specs and there is less cross-talk than before."

Muntz at present has 100 slaves working, nearly one year after a disasterous fire destroyed his duplicating plant. "When we get something hot we run two shifts," he said. At its peak, Muntz claims to have had 240 slaves working. He has one set of machines duplicating a little 8-track, with no action in the cassette configuration.

Rapetti Forms Pub. Co.

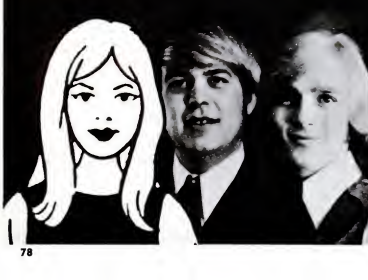
• Continued from page 73

and publishing division coordinator.

Director of the publishing division is Franco Dal Dello, and promotion will be handled by Mara Majonchi, former PR chief for Ariston Records.

The company, Editoriale Discografica Numero Uno, is headquartered at Galleria del Corso 2, 20122 Milan.

This is one of
The Hardy Boys?
(Saturday Mornings will never be the same again.)
RCA



ARGENTINA

(Courtesy Escalera a la Fama)
*Denotes local origin

This Week	Last Week	
1	1	TIRITANDO—*Donald (RCA) —Relay
2	2	ROSA ROSA—*Sandro (CBS)—Ariola
3	3	MI VIEJO—*Piero (CBS)—Discos Corona
5	5	THE BALLAD OF JOHN AND YOKO—Beatles (Apple)—Fermata
4	4	OTRA VEZ EN LA VIA—*Los Naufragos (CBS)—Melograf
6	6	LA LLUVIA TERMINO—*Los Iracundos (RCA)—Discos Corona
8	8	GIMME GIMME GOOD LOVIN'—The Crazy Elephant (EMI) *Pimura Fresca (Discolor) *Concesion No. 5 (Vik)
9	9	GET BACK—Beatles (Apple): Harvey Averne Bisum (Fania)—Fermata
12	12	TE RAGALO MIS OJOS—Gabriella Ferri (RCA)—Discos Corona
10	10	DESCULPE—*Hernan Figueroa Reyes (CBS); *Daniel Parino (RCA); *Julia Elena Davalos (Philips)—Los Trovarueros (Fermata)—Fermata

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	
1	1	HONKY TONK WOMAN—*Rolling Stones (Decca); Mirage (Jimmy Heller)
2	2	GIVE PEACE A CHANCE—Plastic Ono Band (Apple); Northern (John & Yoko)
3	3	SAYED BY THE BELL—*Robin Gibb (Polydor); Casablanca (Robert Stigwood)
4	4	GOODNIGHT MIDNIGHT—*Clodagh Rogers (RCA)—April (Kennedy Young)
5	6	IN THE GHETTO—Elvis Presley (RCA)—Carlin
6	16	MY CHERIE AMOUR—Stevie Wonder (Tamla-Motown)
7	7	MAKE ME AN ISLAND—Joe Dolan (Pye); Shefsbury (Geoffrey Everett)
8	13	CONVERSATIONS—Cilla Black (Parlophone)—Cookaway (George Martin)
9	9	BABY MAKE IT SOON—*Marmalade (CBS); Welbeck/Schroeder (Helen Smith)
10	11	MEK—*Desmond Dekker (Cherry Red); Beverley (Beverley)
11	11	THAT'S THE WAY GOD PLANNED IT—*Willy Preston (Apple)—Apple (George Harrison)
12	5	SOMETHING IN THE AIR—*Thunderclap Newman (Track)—Fabulous (Peter Sullivan)
13	15	DRUMMING ON ALL THE GOOD TIMES—*Love Affair (CBS); James (Mike Smith)
14	12	BARABAJAGAL—*Donovan & Jeff Beck (Pye) —Southern (Mickie Most)
15	25	LOVE IS BLUE (Con Sin a Kiss)—Vanessa—The Office
16	19	GOODBYE—Cliff Richard (Columbia)
29		PEACEFUL—*George Fame (CBS)—Apple (Mike Smith)
21	21	EARLY IN THE MORNING Vanity Fair (Pye) —Lowery (Steve Barri)
18	18	HELLO SUZIE—Amen Corner (Immediate) Essex (Shel Talmy)
34		CURLY—Move (Regal Zonophone)—Essex (Mike Hazlewood)
20	14	MY WAY OF LIFE—Family Dogg (Bellis—Galaway) (Steve Rowland)
22	22	IN THE YEAR 2525—Zager and Evans (RCA Victor)—Zelda (Zager and Evans)
27	27	BREAK AWAY—Beach Boys (Brian Wilson—Capitol) (Brian Wilson)
23	23	WHEN TWO WORLDS COLLIDE—Jim Reeves (RCA)—Tree (Chet Atkins)
26	26	TIME IS TIGHT—Booker T. and the MG's (Stax)—Chappell (B.T. Jones)
37		VIVA BOBBY JOE—Equals (Pressinger—Grant) (Ed Pressinger)
24	24	MY WAY—Frank Sinatra (Reprise)—Shapiro Bernstein (Don Costa)
22	22	BALLAD OF JOHN AND YOKO—*Beatles (Apple)—Northern (Beatles)
41	41	TEARS WON'T WASH AWAY MY HEACHES—Don Fox (Columbia)—Southern (Johnny Worthy)
28	28	GIMME, GIMME GOOD LOVIN'—*Crazy Elephant (Major Minor)—Essex (Jack Rassentz/Katz)
33	33	WET DREAM—Max Romeo (Unity)—Beverly (H. Campbell)
31	31	SUNDAY MORNING—Fairport Convention (Island) —Bisonia (Joe Boyd)
38	38	TOO BUSY THINKING ABOUT MY BABY—Marvin Gaye (Tamla Motown)—Jobete/Carlin (Norman Whitfield)
31	31	HEATHER HONEY—Tommy Roe (Stateside)—Lowery (Steve Barri)
34	32	DIZZY—Tommy Roe (Stateside)—BM (Steve Barri)
35	24	LIGHTS OF CINCINNATI—*Scott Walker (Philips—A. Schroeder (John Franz)
36	40	THUS SPAKE ZARATHUSTRA—Muzzel Johnson (Columbia)
37	35	NEED YOUR LOVE SO BAD—Fleetwood Mac (Blue Horizon)—Peter Maurice (Mike Vernon)
38	23	PROUD MARY—Creedence Clearwater Revival (Liberty) —Fantasy (John Fogerty)
39	39	I'M A BETTER MAN—Engelbert Humperdinck (Decca)—Lorna (Gordon Mills) (Engelbert Humperdinck for Gordon Mills Productions)
40	30	NO MATTER WHAT SIGN YOU ARE—Diana Ross & the Supremes (Tamla Motown)—Jobete
41	27	ON HAPPY DAY—Edwin Hawkins Singers (Buddah)—Kamp (Edwin Hawkins)
42	36	LIVING, LIVING THAT LOVE—*Jethro Tull (Island)—Chesnut (Terry Ellis)
43	45	WHAT IS A MAN—Four Tops (Tamla Motown)—Jobete/Carlin (Johnny Bristol)
44	—	KING OF THE RUMBLING SPIRES—Tymebomb (Reg Royal Zonophone)—Vicomtine (Reg Royal Zonophone)
45	50	JE T'AIME MOI NON PLUS—Jane Birkin & Serge Gainsbourg (Fontana)—Jacobs Bernstein (Jack Baverstock)
46	—	RIDE ED RIDE WINE—Tony Tribe (Downtown)—Ardmore and Beechwood (Randy)
47	36	GET BACK—Beatles (Apple) —Northern (George Martin)
48	—	WOOLY WORM—Roy Wood STARSHINE—Oliver (CBS) —Lomax (ESPECIAL Dr Crewe)
49	—	I'VE PASSED THIS WAY BEFORE—Jimmy Ruffin (Tamla)—Jobete BMI (Jimmy Ruffin and Frank Wilson)
50	—	BORN TO BE WILD—Steppenwolf (Stateside)—Leeds (Gabriel Mekler)

HOLLAND

(Courtesy Radio Veronica Land Hilversum)
*Denotes local origin

This Week	Last Week	
1	10	GIVE PEACE A CHANCE—*Plastic Ono Band (Apple) —Northern (John Lennon)
2	1	NAKI—*Peter Maffay (Apollo)—Chell (Mercury)
3	2	VELIS—*Boudewijn De Groot (Pink Elephant)—Veronica (Ariola)
4	4	IN THE GHETTO—Elvis Presley (RCA)
5	5	HONKY TONK WOMEN—Rolling Stones (Decca) —Every Beauty
6	6	SAYED BY THE BELL—Robin Gibb (Polydor)
7	7	JE T'AIME . . . MOI NON PLUS—Jane Birkin & Serge Gainsbourg (Fontana)
8	8	THE BALLAD OF JOHN AND YOKO—Beatles (Apple)—Lady (Jimmy Ray)
9	9	A SALTY DOG—Procol Harum (Regal Zonophone) —Essex
10	—	BLOWIN' IN THE WIND—Hollies (Parlophone)

JAPAN

(Courtesy Original Confidence Co., Ltd.)
*Denotes local origin

This Week	Last Week	
1	1	KINIIKARETA KOI—*Masayoshi Sukita (Philips) —Shinsei
2	2	NAGAREBOSHI WA KYO MO AME DATA—*Uchiyamada Hiroshi and Co. (Apollo)—Nichion Shinsei
3	3	MINATOMACHI BLUES—*Mari Hamada (Victor) —Watanabe
4	4	ARU HI NO TOTSUZEN—*Toi et Moi (Toshiba)—Watanabe
5	5	KIMO NO NOMIGATA—*Jugoiami Jun (Toshiba) —Watanabe
6	6	FRANCINE—*Ichikawa Kaoru —*Shimani Noriko (Denon)—Aoyama
7	13	KOI NO DORENO—*Okumura Chiharu (Victor)—Watanabe
8	9	NAGEKI—*Tigers (Polydor)—Watanabe
9	8	Wonderful—*Tokiko Iwatani (Victor)—Watanabe
10	11	Limonchi (EGO)—Suzuhiko
11	10	TIME OF LOVE—*Tokyo Zombies (CBS Sony)—April
12	12	JINGI—*Kinijima Shohei (Crown)—Crown
13	14	MIYOCHI NO NOTTERU ONDO—*Drifters (Toshiba) —Watanabe
14	15	AQUARIUS/LET THE SUNSHINE IN—*Fifth Dimension (Victor)—Tokyo
15	16	KIMI WA KOKORO NO TSUMA DA—*Hiroshi Mikami HI MO ARU—*Tokyo Rhythm Section (Victor) —Gelion
16	19	TENSHI NO SCAT—*Yuki Sawa (Victor)—Nichion Shinsei
17	20	CHINCHIN—*Honey Knights (Denon)—Aoyama Music
18	17	GET BACK—Beatles (Apple) —Toshiba
19	18	JOHN TO YOKO NO BALLADE—Beatles (Apple) —Toshiba
20	21	SANGATSU NO KOMORIUTA—*Hashida Kyoko (Victor)—Sakura (Eiorosu)—Mitsiba
21	22	ASHITE ASHITE—*Ito Yukari (King)—Watanabe

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	
1	2	IN THE GHETTO—Elvis Presley (RCA)
2	3	TOMORROW TOMORROW—Bee Gees (Polydor)
3	4	BABY MAKE IT SOON—Marmalade (CBS)
4	5	SPINNING WHEEL—Blood, Sweat & Tears (CBS)
5	9	I'D RATHER GO BLIND—Chicago Stream (Brian Holland)
6	—	LET ME—Paul Revere and the Raiders (CBS)
7	1	GET BACK—The Beatles (Apple)
8	—	HOLDING BACK THE RIVER—Wilson Pickett
9	—	THESE ARE NOT MY PEOPLE—Peter, Paul & Mary (Peter Yarrow)
10	6	MARLEY PURT DRIVE—Jose Feliciano (RCA)

MEXICO

(Courtesy Radio Mili

This Week	Last Week	
1	2	LA BALADA DE JOHN Y YOKO (The Ballad of John and Yoko)—Beatles (Apple)
2	1	REGRESA (Get Back)—Beatles (Apple)
3	3	CASATSK HOCHI—Dimitri Darzan (Polydor)
4	5	AZUCARADO—Rita Pavone (RCA)
5	4	ELOISA (Eloise)—Barry Ryan (Decca)
6	6	MARIA ISABEL—Los Payos (Gamma)
7	7	SOY UN HOMBRE (Cielo y su Conjunto (Monart)
8	9	ENTREGA (ESPECIAL Dr Crewe) (Special Delivery)—1910 Fruitgum Company (Buddah)
9	8	TE DESEO AMOR—Rondalla de Sonora (Peerless)
10	10	AMOR DE ESTUDIANTE—Roberto Jordan (RCA)

NEW ZEALAND

(Courtesy New Zealand Broadcasting)

This Week	Last Week	
1	1	IN THE GHETTO—Elvis Presley (RCA)
2	2	THE BALLAD OF JOHN AND YOKO—Beatles (Apple)
3	3	BAD MOON RISING—Creedence Clearwater Revival (Liberty)
4	4	ALONG AMOR—Jose Feliciano (RCA)
5	7	HEATHER HONEY—Tommy Roe (ABC)
6	6	HAIR—Cowsills (MGM)
7	9	MY SENTIMENTAL FRIEND—Herman's Hermits (Columbia)
8	10	GIMME—Ray Stevens (Monument)
9	8	WHERE'S THE PLAYGROUND SUSIE—Glen Campbell (Capitol)
10	10	OLD TIME ROCK & BUZZARD—Jose Feliciano (RCA)

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

This Week	Last Week	
1	1	IN THE GHETTO—Elvis Presley (RCA Victor)—Scott Music
2	2	THE BALLAD OF JOHN AND YOKO—Beatles (Apple)—Scott
3	3	LA OSS LEVE FOR HVERANDRE—Christian (Odeon)—EMI Norsk
4	4	DIZZY—Tommy Roe (Stiteside)—Sweden Music
5	6	GIMME GOOD LOVIN'—Crazy Elephant (Major Minor)
6	5	HEY JUDE—THE WORLD—*Mari Hamada Mac (Immediate) Sonora
7	7	HER ANSIKT—*Ingvar LANGSTRUMP—*Anne-Marie (Triola)
8	9	SI HVA DU TENKER MIN KJAERLIGHET—*Ingvar LiarAndersen (RCA Victor) Aspaas
10	10	PRIDE IN ARMS—Creedence Clearwater Revival (Liberty)
10	7	GET BACK—Beatles (Apple) —Sonora

PHILIPPINES

This Week	Last Week	
1	5	SPECIAL DELIVERY—1910 Fruitgum Co. (Buddah)—Mercury
2	2	PROUD MARY—Tommy Roe (Dimension)
3	3	YOU'VE MADE ME SO VERY HAPPY—Blood, Sweat and Tears (CBS) —Rumour
4	1	I AM—The Millennium (Uni)—Mercury
5	4	HOW CAN I—Fun House (Jones Boston)—Super
6	9	EVERYONE'S PEOPLE—Sly & the Family Stone (Epic)—Marco
7	8	MERCY—Ohio Express (Buddah)—Marco
8	10	SUGAR, SUGAR—The Archies (Kirshner) (Jeff Barry)
9	10	ME WITHOUT YOU—Northern Soul Schubert (Epic)—Filipinas
10	—	BABY LET'S WAIT—Rascals (Atlantic)—Marco

SINGAPORE

(Courtesy Radio Singapore)

This Week	Last Week	
1	2	THE BOXER—Simon and Garfunkel (Columbia)
2	3	BIG SHIP—Cliff Richard (Columbia)
3	1	AQUARIUS/LET THE SUNSHINE IN—5th Dimension (Soul City)
4	5	SNAKE AND THE GRASS—Shirley & Company (Fortuna)
5	6	TOMORROW TOMORROW—Bee Gees (Polydor)
6	8	IN THE GHETTO—Elvis Presley (RCA)
7	15	THE GAME—The Herd (Fontana)
8	—	GROOVY BABY—Microtone (CBS)
9	7	LOVE ME TONIGHT—Tom Jones (Parrot)
10	9	GET BACK—Beatles (Parlophone)

SOUTH AFRICA

(Courtesy Southern African Record Manufacturers and Distributors Association)

This Week	Last Week	
1	2	TIME IS TIGHT—Booker T. and the MG's (Stax)—B.T. Jones—Famous Chappell (Lamar)
2	1	LITTLE YELLOW BASKET—Lenny Lee (Stateside)—Gordon Mills—Carlin (Gordon Mills)
3	3	GIMME, GIMME GOOD LOVIN'—Crazy Elephant (Stateside)—Kansas Music (EMI)
4	9	SUGAR SUGAR—The Archies (RCA)—Laetree Music (Tess)
5	5	MY SENTIMENTAL FRIEND—Herman's Hermits (Columbia)—Rare Music—Southern Music (EMI)
6	4	TIME OF THE SEASON—The Zombies (CBS)—Ver-Dalia Music (Ed Ward)
7	14	THE BOXER—Simon and Garfunkel (CBS)—Simon—Garfunkel-Hurter—Chappell (Paul Simon)
8	—	BAD MOON RISING—Creedence Clearwater Revival (Liberty)—Lowery (Steve Barri)
9	—	LOVE THEME FROM "ROMEO AND JULIET"—AND YOU GIVE ME A—Famous Chappell (Teal)
10	8	HEATHER HONEY—Tommy Roe (ABC Paramount)—Lowery (Steve Barri—Lowery Music (Teal)

Ampex Launches $2 Mil. Ad Drive on Tape Library

NEW YORK — The Ampex Corp. has launched a $2 million advertising campaign to support the sales promotion of its growing stereo tape library. A large chunk of this promotion money will be spent on half-minute radio spots across the country and will be aimed at soliciting the young radio listener's buying power.

The 30-second spots, which will be aired for this month, will feature the company's top tape stars and hot hits, and will be featured on both AM and FM radio stations.

The promotion is geared toward the major tape markets, and will concentrate on 8-track CARtridges, cassettes and micro cassettes. Greatest concentration will be in the prime buying cities of New York, Chicago, Atlanta, San Francisco, Dallas and Los Angeles.

The massive Ampex tape library now contains an estimated 6,500 selections from more than 70 labels in reel-to-reel, cartridge, cassette and micro-cassette formats.

Among the top artists featured are Tom Jones, Aretha Franklin, Crosby, Stills & Nash, Lee Dresser, Jackie Pearl, Three Dog Night, Cream, Dionne Warwick, Steppenwolf, the Beatles, Lee Hazlewood, Bee Gees, Moody Blues and Engelbert Humperdinck.

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Billboard HOT 100

FOR WEEK ENDING AUGUST 16, 1969

★ STAR PERFORMER—Sides registering greatest proportionate sales progress this week. Ⓡ Record Industry Association of America seal of certification as million selling single.

THIS WEEK	LAST WEEK	2 Wks Ago	3 Wks Ago	TITLE — Artist (Producer), Label & Number	Weeks on Chart
Ⓡ 1	1	1	1	**IN THE YEAR 2525 (Exordium & Temminus)** — Zager & Evans (Rick Jarrard), RCA 74-0174	9
★ 2	3	8	28	**HONKY TONK WOMEN** — Rolling Stones (Jimmy Miller), London 910	5
3	2	2	2	**CRYSTAL BLUE PERSUASION** — Tommy James & The Shondells (Tommy James-Bob Gaudio), Roulette 4703	11
4	5	7	13	**SWEET CAROLINE (Good Times Never Seemed So Good)** — Neil Diamond (Tommy Cogbill, Tom Catalano), Uni 55136	8
★ 5	7	20	42	**A BOY NAMED SUE** — Johnny Cash (Bob Johnston), Columbia 4-44944	4
★ 6	9	25	34	**PUT A LITTLE LOVE IN YOUR HEART** — Jackie DeShannon (Wild), Imperial 66380	7
7	6	6	15	**RUBY, DON'T TAKE YOUR LOVE TO TOWN** — Kenny Rogers and the First Edition (Jimmy Ricks), Reprise 0879	11
8	8	4	4	**MY CHERIE AMOUR** — Stevie Wonder (Hank Cosby), Tamla 54186	12
9	4	5	5	**WHAT DOES IT TAKE TO WIN YOUR LOVE** — Jr. Walker & the All Stars (Fonzi & Gabriel), Soul 35065	14
10	10	9	9	**BABY, I LOVE YOU** — Andy Kim (Jeff Barry), Steed 1051	12
Ⓡ 11	11	3	3	**SPINNING WHEEL** — Blood, Sweat & Tears (John William Simon), Columbia 44873	8
★ 12	20	26	31	**LAUGHING** — Guess Who (Jack Richardson), RCA 74-0195	5
13	14	19	22	**POLK SALAD ANNIE** — Tony Joe White (Billy Sherrill), Monument 1100	7
14	21	29	44	**GET TOGETHER** — Youngbloods (Nick Venturoni), RCA 47-9723	3
★ 15	48	70	—	**GREEN RIVER** — Creedence Clearwater Revival (J. C. Fogerty), Fantasy 633	2
★ 16	19	35	56	**LAY LADY LAY** — Bob Dylan (Bob Johnson), Columbia 44956	3
17	12	11	11	**PART I MOTHER POPCORN (You Got to Have a Mother for Me)** — James Brown (James Brown), King 6345	10
18	13	13	19	**QUENTIN'S THEME** — The Charles Randolph Grean Sounds (Charles Randolph Grean), Verve 10427	9
19	16	14	14	**MY PLEDGE OF LOVE** — The Joe Jeffrey Group (Jerry Kasenetz & Jerry Ross), Cotillion 44050	8
20	23	43	62	**GIVE PEACE A CHANCE** — Plastic Ono Band (John Ono Lennon), Apple 1809	4
★ 21	24	29	37	**CHOICE OF COLORS** — Impressions (Curtis Mayfield), Curtom 1943	4
22	32	42	50	**WORKIN' ON A GROOVY THING** — 5th Dimension (Bones Howe), Soul 35064	3
23	17	15	6	**GOOD MORNING STARSHINE** — Oliver (Rick Jarrard), Jubilee 5609	10
24	41	67	91	**SUGAR, SUGAR** — Archies (Jeff Barry), Calendar 65-1005	3
★ 25	31	52	86	**I'LL NEVER FALL IN LOVE AGAIN** — Tom Jones (Peter Sullivan), Parrot 40019	3
26	25	19	21	**YESTERDAY WHEN I WAS YOUNG** — Roy Clark (Jim Ashland), Dot 17240	7
27	30	41	43	**I'D WAIT A MILLION YEARS** — Brooklyn Bridge (Harry Wayne), Buddah 41-96	4
28	15	12	12	**COLOR HIM FATHER** — Winstons (Don Cornell), Metromedia 117	8
29	18	17	7	**ONE** — Three Dog Night (Gabriel Mekler), Dunhill 4191	16
30	36	36	49	**IT'S GETTING BETTER** — Mama Cass (Bob Alcivar), Dunhill 4186	3
31	37	38	57	**MARRAKESH EXPRESS** — Crosby, Stills & Nash (Graham Nash), Atlantic 2635	3
32	40	55	—	**SHARE YOUR LOVE WITH ME** — Bobby Bland (Steve Barri-Phil Sloan-Dennis Lambert-Jerry Fuller), Duke 386	3
33	27	27	39	**ALONG CAME JONES** — Guy Darrell (Guy Darrell-Ron Dante), Musicor 1130	3
34	71	—	—	**COMMOTION** — Creedence Clearwater Revival (J. C. Fogerty), Fantasy 633	1
35	35	37	47	**CLEAN UP YOUR OWN BACK YARD** — Elvis Presley, RCA Victor 47-9747	8
36	26	21	25	**GOOD OLD ROCK 'N ROLL** — Cat Mother & All Night News Boy (Cat Mother & Jim Gandolf), Polydor 14002	8
37	44	48	60	**HURT SO BADLY** — Lettermen (Al Delory), Capitol 2483	3
38	28	28	38	**RECONSIDER ME** — Johnny Adams (Dudley J. Singleton Jr.), Shelter 7-2-2	5
39	39	65	72	**NITTY GRITTY** — Gladys Knight & The Pips (Norman Whitfield), Soul 35063	3
40	77	—	—	**EASY TO BE HARD** — Three Dog Night (Gabriel Mekler), Dunhill 4203	1
41	43	50	64	**SOUL DEEP** — Box Tops (Tommy Cogbill & Chips Moman), Mala 12040	3
42	44	61	Trk	**TRUE GRIT** — Glen Campbell (Al Delory), Capitol 2573	3
43	53	56	76	**BIRTHDAY** — Underground Sunshine (Underground Sunshine), Intrepid 73005	3
44	51	61	87	**YOUR GOOD THING (Is Above Go Bad)** — Lee Monk (Harry Wayne), Capitol 2520	3
45	45	51	55	**MUDDY RIVER** — Johnny Rivers (Johnny Rivers), Imperial 66380	5
46	58	63	Dnd	**DID YOU SEE HER EYES** — Bobbie Gentry (Jeff Barry), Steed 710	2
47	50	72	81	**ABERGAVENNY** — Shamen, Northrop 814	5
48	52	60	85	**I'M FREE** — Who (Kit Lambert), Track 2708119	3
49	61	86	—	**BARABAJAGAL (Love Is Hot)** — Donovan With the Jeff Beck Group (Mickie Most), Epic 5-10110	2
50	54	59	80	**YOUR HUSBAND—MY WIFE** — Brooklyn Bridge (Wes Farrell), Buddah 136	5
51	78	91	—	**KEEM-O-SABE** — Electric Flag (Joe Kerr), United Artists 50063	2
52	63	69	92	**EVERYBODY KNOWS MATILDA** — Billy Hinsche (Tony Martin), VMC 740	3
53	38	39	40	**MOONFLIGHT** — VIP Brass (Lewis Merenstein), Bobbin 118	9
54	79	—	—	**HOT FUN IN THE SUMMERTIME** — Sly & the Family Stone (Sly Stone), Epic 5-10097	2
55	49	45	51	**ON CAMPUS** — Chicago Transit Authority (Bobby Goodman), Columbia 1006	8
56	60	78	89	**JACK OF DIALS** — Tommy Roe (Steve Barri), ABC 11229	3
57	68	82	—	**CHANGE OF HEART** — Dennis Yost & The Classics IV (Buddy Buie), Imperial 66393	2
58	64	77	—	**NOBODY BUT THE BABE** — Blood, Sweat & Tears (Steve Katz), Columbia 44944	2
59	71	79	90	**ODDS AND ENDS** — Chicago Transit Authority (Bobby Goodman), Columbia 1006	3
60	58	66	66	**I'VE LOST EVERYTHING I'VE EVER LOVED** — Sonny Bonifay (Johnny Rivers), Imperial 66380	5
61	70	81	—	**SIMPLE SONG OF FREEDOM** — Tim Hardin (Gary Sullivan), Columbia 44939	2
62	68	74	Trk	**WHILE YOU'RE OUT LOOKING FOR SUGAR** — Billy Joe Royal (Larry Henley), Columbia 44941	3
63	72	85	94	**LET YOURSELF GO** — Friends of Distinction (John Florez), RCA 74-0004	2
64	80	—	—	**WHEN I DIE** — Motherlode (Bert Sims & Tony Eric), Bedesh 131	1
65	—	—	—	**OH, WHAT A NIGHT** — Dells (Bobby Miller), Cadet 5649	1
66	85	—	—	**I COULD NEVER BE PRESIDENT** — Jackwels Taylor (Don Davis), Blue 4040	1
67	59	62	68	**HEY JOE** — Jimi Hendrix (Chas Chandler), Reprise 0649	6
68	69	98	99	**OUT OF SIGHT, OUT OF MIND** — Little Anthony & the Imperials (Bob Ebeling), Dunhill 4202	3
69	75	76	98	**EASE BACK** — Romeo Allen Transcontinental & Marshall E. Sehorn, Jade 1008	3
70	66	73	77	**WHERE DO I GO/BE-IN (Hare Krishna)** — Shocking (Hagopian), Jubilee 5666	6
71	76	84	—	**THAT'S THE WAY GOD PLANNED IT** — Billy Preston (George Martin), Apple 1809	3
72	—	—	—	**JEAN** — Oliver (Bob Crewe), Crewe 334	3
73	82	88	—	**THE YOUNG FOLKS** — Steve Miller & The Steamhead (George Cortelyou), Capitol 2600	2
74	67	74	88	**TILL YOU GET ENOUGH** — Marty Robbins (Marty Robbins), Decca 32-7296	3
75	74	80	—	**NOTHING CAN TAKE THE PLACE OF YOU** — Brook & Dickey (Jeff Barry), Columbia 44934	2
76	—	—	—	**I DO** — Mamacita (Kelly, Gamanda & Ruffin), Bang 3000	1
77	—	—	—	**MOVE OVER** — Steppenwolf (Gabriel Mekler), Dunhill 4200	1
78	99	—	—	**QUESTIONS 67 & 68** — Chicago (James William Guercio), Columbia 4-44997	2
79	—	—	—	**EVERYBODY'S TALKIN'** — Nilsson (Rick Jarrard), RCA 74-0181	1
80	89	100	—	**IN A MOMENT** — Intrigues (Hardie & Bell), Yew 1001	2
81	83	93	93	**FIRST HYMN FROM GRAND TERRACE** — Chicago Transit Authority (Jerry Fuller), Columbia 4-44979	4
82	87	—	—	**ONE NIGHT AFFAIR** — Spiral Staircase (Gabriel Mekler), Daphne 16	2
83	91	—	—	**CHELSEA MORNING** — Judy Collins (David Anderle), Elektra 45657	2
84	—	—	—	**I CAN't GET NEXT TO YOU** — Temptations (Norman Whitfield), Gordy 7093	1
85	—	—	—	**LET ME BE THE ONE** — Fantasy & Mark (Billy Sherrill/David Kapralik), Columbia 4-44968	1
86	—	—	—	**THE COLOUR OF MY LOVE** — Donovan (Mickie Most), Epic 5-10110	1
87	—	—	—	**WHAT KIND OF FOOL DO YOU THINK I AM** — Bill Deal & The Rhondels (Jerry Goldstein), Heritage 117	1
88	—	—	—	**I TAKE A LOT OF PRIDE IN WHAT I AM** — Archie Bell & The Drells (Carl Davis & Eugene Record), Chelsea 3 7504114	1
89	100	—	—	**WHO DO YOU LOVE** — Quicksilver Messenger Service (Quicksilver Messenger Service), Capitol 2600	2
90	98	—	—	**FAREWELL LOVE THEME** — Johnny & Jimmy Smith (Johnny Smith), Verve 10427	2
91	—	—	—	**YOU GOT YOURS AND I'LL GET MINE** — Bobby Bloom (Bob Gaudio), Roulette 7000	1
92	—	—	—	**GOODBYE COLUMBUS** — Association (John Rodgers), Warner Bros.-Seven Arts 7507	1
93	—	—	—	**OH HOW HAPPY** — Blinds & Bikes (Dave Prasada), Bell 45,000	1
94	—	—	—	**ANY WAY THAT YOU WANT ME** — Troggs (Dave Cash), Atco 6707	1
95	—	—	—	**BUBBLING UNDER THE HOT 100**	

HOT 100—A TO Z—(Publisher-Licensee)

Abergavenny (BMI), ASCAP	47	1 Take a Lot of Pride in What I Am
Ain't Nothing Like Love (Unichappell), BMI	12	(Star Song), BMI
Any Way That You Want Me (Blackwood), BMI	70	I'd Wait a Million Years (Tonich Supply), ASCAP
Baby, I Love You (Trio/Mother Bertha), BMI	10	I'll Never Fall in Love Again (Tom Jones
Barabajagal (Love Is Hot) (Tear Tot), BMI	49	In Fine (Trio), BMI
Birthday (Dandelion), BMI	43	Jean (Screen Gems-Columbia), BMI
Boy Named Sue, A (Tiff) Bys, BMI	5	Jack of Dials (Tree), BMI
Change of Heart (Low-Sal), BMI	57	It's Getting Better (Screen Gems-Columbia), BMI
Chelsea Morning (Siquomb), BMI	83	You Lost everything I've Ever Loved (Jobete, Stone
Choice of Colors (Gumsal), BMI	21	Jack and Jill (Jobete), ASCAP
Color Him Father (Winstone Music/Frontier), ASCAP	27	Kee-O-Sabe (Tarquin), BMI
Color Him Father (Jobete), ASCAP	27	Kaem-O-Sabe (Jobete/Stone Agate Jobete), ASCAP
Colour of My Love, The (Ben-Bethel), ASCAP	86	Laughing (Jobete), BMI
Commotion (Jondora), BMI	34	Lay Lady Lay (Dwarf), ASCAP
Crystal Blue Persuasion (Big Seven), BMI	3	Let Me Be the One (Tiff Bys), Buddy Wee
Did You See Her Eyes (Dyet), BMI	46	(Jobete/ABC), BMI
Dons Rock (Martinsong), BMI	36	Let Me Be the One (Screen Gems-Columbia), BMI
Easy to Be Hard (Rachel Antler), ASCAP	40	Let Yourself Go (Jobete), ASCAP
Everybody Knows Matilda (Tiff Bys), BMI	52	Lovin' Spoonful (Trio/Mother Bertha), BMI
Everybody's Talkin' (Colgem Enterprises), BMI	79	Marrakesh Express (Siquomb), BMI
Farewell Love Theme (Famous, ASCAP)	90	Mother Bertha Will Fall (Tiger), BMI
First Hymn From Grand Terrace (Jobete, ASCAP)	81	Moonflight (Tonich Supply/Mother Bertha), BMI
Get Together (T.R.C.), BMI	14	Fall of Jericho (Tonich Supply/Mother Bertha), BMI
Green River (Jondora), BMI	15	Moonlight Serenade (Famous), ASCAP
Going to Chicago (Pepsico), BMI	75	Moonshine Sunshine (Famous), ASCAP
Good Morning Starshine (Dorsal Antler), ASCAP	23	Move Over (Trousdale), BMI
Green River (Jondora), BMI	15	Muddy River (Blackwood), BMI
Hey Jude, Ark. (Bmi)	67	Muddy River (Blackwood), BMI
Goodbye Columbus (Tonich), BMI	92	Nitty Gritty (Jobete), BMI
Hey Jude (Jobete), ASCAP	67	Nobody But the Babe (Tiff Bys), BMI
Hey Joe (Third Story), BMI	67	Odds and Ends (Jobete/Stone Agate Jobete), ASCAP
Honky Tonk Women (Gideon), BMI	1	Oh, What a Night (Jobete), ASCAP
Hot Fun in the Summertime (Stone Flower), BMI	54	Out of Sight, Out of Mind (Dawn), BMI
Hurt So Bad (Tapan), BMI	37	Pain Keeper (Jobete), ASCAP
I Can't Get Next to You (Jobete), BMI	84	Put a Little Love in Your Heart (Dawn), BMI
I Could Never Be President (Bedi/Mainspring), BMI	66	Questions 67 & 68 (Lamont), BMI
I Do (Gumsal), BMI	76	Reconsider Me (Tiger), BMI
I Take a Lot of Pride in What I Am (Star Song), BMI	87	Rejoicing (Jobete), BMI
I'd Wait a Million Years (Tonich Supply), ASCAP	27	Ruby, Don't Take Your Love to Town (Colgem), BMI
I'll Never Fall in Love Again (Tom Jones Tonich Supply), ASCAP	25	Sugar, Sugar (Jobete), ASCAP
In Fine (Trio), BMI	34	Sweet Caroline (Good Times Never Seemed So Good) (Tonich), BMI
Jean (Screen Gems-Columbia), BMI	72	Tell Mama (Jobete), BMI
Jack of Dials (Tree), BMI	56	That's the Way God Planned It (Jobete), ASCAP
It's Getting Better (Screen Gems-Columbia), BMI	30	Time (Jobete), ASCAP
You Lost everything I've Ever Loved (Jobete, Stone	60	True Grit (Famous), ASCAP
Jack and Jill (Jobete), ASCAP	27	Two Trains Running (Jobete), BMI
Kee-O-Sabe (Tarquin), BMI	51	Wait Until Dark/Laura (Famous), ASCAP
Kaem-O-Sabe (Jobete/Stone Agate Jobete), ASCAP	51	Whatever Gets You Thru the Night (Jobete), ASCAP
Laughing (Jobete), BMI	12	Where Do I Go/Be-In (Hare Krishna)
Lay Lady Lay (Dwarf), ASCAP	16	(Jobete/Jondora), ASCAP
Let Me Be the One (Tiff Bys), Buddy Wee	64	Where Do I Go/Be-In (Hare Krishna)
(Jobete/ABC), BMI	64	(Jobete/Jondora), ASCAP
Let Me Be the One (Screen Gems-Columbia), BMI	64	Who Do You Love (Jobete), BMI
Let Yourself Go (Jobete), ASCAP	63	Wait Until Dark/Laura (Famous), ASCAP
Lovin' Spoonful (Trio/Mother Bertha), BMI	10	Whatever Gets You Thru the Night (Jobete), ASCAP
Marrakesh Express (Siquomb), BMI	31	Yesterday When I Was Young (Jobete, Inch)
Mother Bertha Will Fall (Tiger), BMI	62	Yesterday When I Was Young (Jobete), BMI
Moonflight (Tonich Supply/Mother Bertha), BMI	53	Yesterday When I Was Young (Jobete/Inch Tear Tot), BMI
Fall of Jericho (Tonich Supply/Mother Bertha), BMI	53	You Got Your Loving (Jobete), BMI
Moonlight Serenade (Famous), ASCAP	53	You Lost everything I've Ever Loved (Jobete, Stone
Moonshine Sunshine (Famous), ASCAP	53	Your Good Thing (Is Above Go Bad) (Jobete), BMI
Move Over (Trousdale), BMI	77	Your Husband—My Wife (Tuckahoe of Tenn), BMI
Muddy River (Blackwood), BMI	45	
Nitty Gritty (Jobete), BMI	39	
Nobody But the Babe (Tiff Bys), BMI	58	
Odds and Ends (Jobete/Stone Agate Jobete), ASCAP	59	
Oh, What a Night (Jobete), ASCAP	65	
Out of Sight, Out of Mind (Dawn), BMI	68	
Pain Keeper (Jobete), ASCAP	68	
Put a Little Love in Your Heart (Dawn), BMI	8	
Questions 67 & 68 (Lamont), BMI	78	
Reconsider Me (Tiger), BMI	38	
Rejoicing (Jobete), BMI	38	
Ruby, Don't Take Your Love to Town (Colgem), BMI	7	
Sugar, Sugar (Jobete), ASCAP	24	
Sweet Caroline (Good Times Never Seemed So Good) (Tonich), BMI	4	
Tell Mama (Jobete), BMI	32	
That's the Way God Planned It (Jobete), ASCAP	71	
Time (Jobete), ASCAP	63	
True Grit (Famous), ASCAP	42	
Two Trains Running (Jobete), BMI	63	
Wait Until Dark/Laura (Famous), ASCAP	53	
Whatever Gets You Thru the Night (Jobete), ASCAP	53	
Where Do I Go/Be-In (Hare Krishna) (Jobete/Jondora), ASCAP	70	
Where Do I Go/Be-In (Hare Krishna) (Jobete/Jondora), ASCAP	70	
Who Do You Love (Jobete), BMI	90	
Wait Until Dark/Laura (Famous), ASCAP	53	
Whatever Gets You Thru the Night (Jobete), ASCAP	53	
Yesterday When I Was Young (Jobete, Inch)	26	
Yesterday When I Was Young (Jobete), BMI	26	
Yesterday When I Was Young (Jobete/Inch Tear Tot), BMI	26	
You Got Your Loving (Jobete), BMI	73	
You Lost everything I've Ever Loved (Jobete, Stone	60	
Your Good Thing (Is Above Go Bad) (Jobete), BMI	44	
Your Husband—My Wife (Tuckahoe of Tenn)	50	

BUBBLING UNDER THE HOT 100

101. BABY'S LITTLE MAN	R. C. Smith, Columbia 4-44948
102. TRAIN	1910 Fruitgum Company, Buddah 170
103. TEARS OF A CLOWN	Smokey Robinson & The Miracles (Smokey Robinson), Tamla 54186
104. AIN'T IT LIKE MOM	Shades of Night, Gordy 7092
105. TRUTH, THE BLOOD AND THE STRIPES	Vietnam Veterans Against the War, Vetco 1
106. WHO'S MAKING LOVE	Jerry Butler (Jerry Butler), Mercury 72-8113
107. HOLD ME, SHAKE ME	Donnell Smorlin, Diamond 263
108. PAINTED, PATCHED, PACKED IN A PRETTY PAPER	Marvin Gaye (Marvin Gaye), Tamla 54187
109. FREE-BIRD	Eric Hudson, King 6346
110. LOVE'S ALREADY MADE	Young-Holt Unlimited (Young-Holt Unlimited), Chicago 1
111. LOVE ME TONIGHT	Tom Jones, Parrot 40-0019
112. THIS GIRL IS A WOMAN NOW	Gary Puckett & The Union Gap, Columbia 4-44957
113. I'M GONNA MAKE YOU LOVE ME	Kim Weston (Harvey Fuqua), Gordy 7092
114. DESPERATE MAN	Blind Faith, Atlantic Harvest, Harvest 11010
115. Time Love Ran Thru Me/I Wish Someone Would Care	Gladys Knight & The Pips (Norman Whitfield), Soul 35065
116. GOOD WOMAN	Gary Puckett & The Union Gap, Columbia 4-44957
117. I'M A MAN	Jose Feliciano, Dunhill 4201
118. LOVE ISN'T LOVE	Bobby Bland (Steve Barri), Duke 386
119. LET US GET ACQUAINTED	Stark Adjust & The Tissues, Brown, Dakk 1102
120. ROCKY MOUNTAIN HIGH	Fontana Sound (Charlie Brent), Dot 17241
121. NO ONE IS GOING TO HURT YOU	Peter Philbermonic, Warner Bros.-Seven Arts 7511
122. THIS IS MADE A VERB	Crow, Amaret 102
123. SHOULD A LITTLE SMILE FOR ME	Flying Machine, Congress 6000
124. I'M GONNA MAKE YOU MINE	Lou Christie (Lou Christie), Buddah 171
125. NO ONE FOR ME TO TURN TO	Sylvia Robinson, Columbia 4-44968
126. I WANT YOU SO BAD	B. B. King, BluesWAY 61056
127. SPACE CITY	King Curtis (Jerry Ragovoy), Atlantic 2636
128. SPACE CADET	Crow, Amaret 102
129. ALL I WANTS TO OFFER YOU (Is Me)	Charley Pride, RCA 74-0187
130. I'VE BEEN THINKING ABOUT YOU	Carolyn Franklin, RCA 74-0180
131. LOVE	Lou Christie (Lou Christie), Buddah 171
132. LOVE	Al Wilson, Soul City 775
133. SHANGRI-LA	Lettermen (Al Delory), Capitol 2483
134.	Robert Calvert Orch. featuring Jonathan Fold & David Sallay, Philips 40635

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.

Engelbert Humperdinck

I'M A BETTER MAN

40040

Producer: Peter Sullivan for Gordon Mills Productions

New composition by Burt Bacharach - Hal David

Music Director: Arthur Greenslade

Spotlight Singles

NUMBER OF SINGLES REVIEWED

THIS WEEK **180**

LAST WEEK **101**

***This record is predicted to reach the TOP 40 EASY LISTENING Chart**

TOP 20 POP SPOTLIGHT TOP 20

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

MARVIN GAYE—THAT'S THE WAY LOVE IS

(Prod. Norman Whitfield) (Writers: Whitfield-Strong) (Jobete, BMI)—Chalk up another top of the chart winner for Gaye. This swinging ballad with much of the rhythm of "I Heard It Through the Grapevine" will hold hard and fast. Flip: "Gonna Keep on Tryin' Till I Win Your Love" (Jobete, BMI). Yamla 54180

CHER—FOR WHAT IT'S WORTH

(Prod. Jerry Wexler, Tom Dowd & Arif Mardin) (Writer: Dillo) (Ten/Kent/Cotillion-Stigwood, BMI)—Cher's part hit of the Buffalo Springfield is updated in what will prove one of Cher's biggest hits. Penned by Stephen Stills and produced by Jerry Wexler, she's on top vocal form in this infectious entry. Flip: "(Just Enough to Keep Me) Hangin' On" (Atlas, BMI). Atco 6704

TOP 60 POP SPOTLIGHT TOP 60

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

*ENGELBERT HUMPERDINCK—I'M A BETTER MAN

(Prod. Peter Sullivan) (Writers: Bacharach-Davis) (Blue Seas/Jac, BMI)—Penned by Burt Bacharach and Hal David and with an exceptional vocal workout, this ballad beauty will rapidly take Humperdinck high on the Hot 100 and Easy Listening charts. Flip: "Cafe (Ence Ici Messo Hel Tiffa)" (Leeds, ASCAP). Parrot 40040

OHIO EXPRESS—SAUSALITO (Is the Place to Go)

(Prod. J. Katz & J. Kasmanz) (Kasket/Man-Ken, BMI)—Back in the "Mercy" rolling bag sound, these bubble gummers come on strong with this rock salute to popular California site. Flip: "Make Love Not War" (Kasket, BMI). Buddah 129

JAMES BROWN—LOWDOWN POPCORN

(Prod. James Brown) (Writer: Brown) (Dada, BMI)—It's the instrumental James Brown picking up where he left off with his solid chart winner "Popcorn." Loaded with chuckhouse power, this one offers all the sales potency of his recent hit. Flip: (No Information Available). King 6356

J. J. JACKSON—THAT AIN'T RIGHT

(Prod. Conart House Prod.) (Writers: Jackson-Foster) (Mazuger, BMI)—He climbed high on the Hot 100 and Rhythm with his "But It's Alright," and this fast swinging followup offers much of the sales and chart potential of his Flip: "Your Water" (Mazuger, BMI). Warner Bros./Seven Arts 7321

BUCHANAN BROTHERS—SON OF A LOVIN' MAN

(Prod. Cashman, Pistilli & West) (Blueslimpwell, ASCAP)—Group hit with solid impact with their "Medicine Man," and this followup is another infectious rocker that has all the sales power of their initial winner. Flip: "I'll Never Get Enough" (Blueslimpwell, ASCAP). Event 3305

DAVID BOWIE—SPACE ODDITY

(Prod. Tony Visconti) (Writer: Bowie) (Chappell, ASCAP)—One of the most unusual entries of the week, from the lyric line to the exquisite arrangement and equally exquisite vocal workout. Loaded with the story line of man lost in space, it should prove a left field smash. Flip: "Wild Eyed Boy from Freecloud" (Tro-Andover, ASCAP). Mercury 72949

ARTHUR CONLEY—STAR REVIEW

(Prod. Tom Dowd) (Writers: Toussaint-Lee) (Marsalet, BMI)—This is Conley at his swingingest. The rocker moves from start to finish with a clever lyric line. Will prove a big chart winner in pop and r&b. Flip: "Love Bug is a Powerful Thing" (Malaco/Kenosa, BMI). Atco 6704

CARLA THOMAS—I'VE FALLEN IN LOVE (With You)

(Prod. Al Bell) (Writer: Thomas) (East/Memphis, BMI)—She made it big with her "I Like What You Do (Do What You Do)" and this penet soul ballad performance offers even more sales potential. Top vocal workout. Flip: (No Information Available). Stax 0011

THEE PROPHETS—RAG DOLL BOY

(Prod. Carl Bonafede, Dan Baltic & Lew Douglas) (Writer: Salisbury) (Mae Mae, BMI)—Thee "Playgirl" group has a solid sales winner in this infectious bubblegum swingar loaded with teen appeal. Flip: (No Information Available). Kapp 2058

CLIQUE—SUGAR ON SUNDAY

(Prod. Sam Gilbert) (Writers: Gilbert-Wells) (Big Seven, BMI)—The Tommy James rhythm item has all the ingredients here to prove an out-and-out smash and all the sales and chart potential of James' hits with solid sales impact. Flip: (No Information Available). White Whale 225

LEE MICHAELS—HEIGHTY HI

(Prod. Larry Marchiafava) (Writer: Michaels) (Ladbrex/Eethrax, ASCAP)—His current LP title tune proves a hot singles winner. The funky, driving blues beat with trace of Jimmy Page's "Dazed and Confused" style the item to establish him as a hot seller. Flip: (No Information Available). A&M 1095

JOHN MAYALL—DON'T WASTE MY TIME

(Prod. John Mayall) (Writer: Mayall) (St. George, BMI)—Mayall's moves to the label is a potent one via this clever, catchy, easy beat blues rocker. Much sales potency have Decca's hopes for this a big chart spot. Flip: "Don't Pick a Flower" (St. George, BMI). Polydor 14004

JIMMY CLANTON—CURLY

(Prod. Laurie Prod.) (Writer: Osborne) (Dewbar, BMI)—The hit maker of the fifties comes back strong with this rock and roll ballad. Compelling rhythm ballad with a feel of "Honey," this one will have no trouble re-establishing Clanton on the charts. Country and Easy Listening appeal as well. Flip: "I'll Never Forget Your Love" (Wemar, BMI). Laurie 3506

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

JOHNNY DARRELL—RIVER BOTTOM

(Prod. Bob Montgomery) (Writer: Wheeler) (Quartet/Acuff-Rose, ASCAP)—Change of pace for Darrell, following up his ballad hit "Why You Been Gone So Long," in this fast paced rhythm item. Penned by Billy Edd Wheeler, this infectious number with a top Darrell performance offers much pop appeal as well. Flip: "Ain't That Livin'" (United Artists, ASCAP). United Artists 50872

DAVE DUDLEY—GEORGE (And the North Woods)

(Prod. Jerry Kennedy) (Writer: Hall) (Newkeys, BMI)—Following up his big winner "One More Bride," Dudley has another top chart item in this pulsant item T. Hall rhythm ballad with a good lyric line. Dudley's at his vocal best. Flip: "It's Not a Very Pleasant Day Today" (Hawkeys, BMI). Mercury 72952

DON GIBSON—I WILL ALWAYS

(Prod. Danny Davis) (Writer: Gibson) (Acuff-Rose, BMI)—This exceptional hand-moving, original ballad material will test prove a chart bound for his "Sittin'," One of Gibson's finest and most sensitive performances ever. Flip: "Half As Much" (Acuff-Rose, BMI). RCA 74-0518

BILLIE JO SPEARS—STEPCHILD

(Prod. Kelso Herston) (Writer: Frazier) (Blue Crest, BMI)—Her "Mr. Walker, It's All Over" took her high on the chart and this clever, biting Frazier item will fast prove a sales topper for the initial hit. Pop appeal as well. Flip: "Softly and Tenderly" (Central, BMI). Capitol 2393

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

JOHN WESLEY RYLES I—Eve Magdalena (Glosar, BMI). COLUMBIA 4-44966

GEORGE MORGAN—Wa'ves Dana All the Lovin' We Can Do (Window, BMI). STOP 297

JACK BARLOW—Pauline (Trex, BMI). DOT 17387

BONNIE OWENS—My Mi-Fi In Cry By (Freeway, BMI). CAPITOL 2586

WAYNE KEMP—Only Hard Time (Freeway, BMI). Capitol 2394

RAY GRIFF—The Entertainer (Blue Echo, BMI). DOT 17288

DURWOOD HADDOCK—When the Swelling Goes Down (Blender, ASCAP). METHOMEDIA 136

JIMMY WAKELY—I Haven't Lived Enough (Riverside, ASCAP). DECCA 733539

MICKEY GILLEY—It's Just a Matter of Making Up My Mind (Hall-Clement, BMI). PAULA 1316

SHERWIN LINTON—Sunshine (Acuff-Rose, BMI). NICKORY 1541

GENE STABILE—What Ever Happened to Those Good Old Cowboy Shows (Kef, ASCAP). KEF 3998

TOP 20 R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

FREDDIE SCOTT—SUGAR ON SUNDAY

Tommy James rhythm material serves as potent material for the soulful performance. Much sales potency for this a chart item here as the Clique version pop-wise. Bookbucker entry. Flip: "Johnny's Hill" (End Music, BMI). Shagbark V 104

CHART

Spotlights Predicted to reach the R&B SINGLES Chart

THE FAME GANG—Emil Feed (Fame, BMI). FAME 1458

ANN PEEBLES—Give Me Some Credit (Jac, BMI). HI 2165

SAVOY BROWN—Train to Nowhere (Regent, BMI). PARROT 40009

LATTIMORE BROWN—Tab-A-Pole (Adventure, ASCAP). REMEDADE 101

CHAMBERS BROTHERS—Just a Closer Walk with Thee. VAULT 955

PAT LUNDY—Two Women (Rhomars, BMI). DELUXE 114

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

RICKIE GOODMAN—Lena Trip (Prod. Dickie Goodman) (Writer: Goldner) (Cotillion, BMI)—Goodman follows up his "Oh Campus" success with another with more novelty material that has all the sales potential of the original. Atco 6706

***ROGERS COBURN BRCH & DAVID SIBLEY—Shadows of the Night** (Dorothy's Theme) (Prod. Cherie & Grant) (Writers: Coburn-Grant) (Cartier, BMI)—The original Quentin of the TV hit "Dark Shadows" narrates this lyric treatment of the current instrumental smash "Quentin's Theme," and is sure to garner much in plays and sales. Philips 40633

BOBBY TAYLOR—My Girl Has Gone (Prod. Richard Morris) (Writers: Robinson-Tarplin-Moore-White) (Jobete, BMI)—Taylor turns in his strongest entry since "Love Your Mama Know Above Me" and he should soon be riding the chart once again. — pop and r&b. Gordy 7092

ABACO DREAM—Life and Death in G B B (Prod. Ted Cooper) (Writer: Stuart) (Daily City, BMI)—Driving rocker with fast out lyric line aimed right at the underground and Top 40 outlets. Loaded with sales appeal and chart activity. A&M 1068

***GERALDINE STEVENS—Billy, I've Got to Go to Town** (Prod. Don Ralke) (Writers: Dane-Tillis) (Cedarwood, BMI)—The answer to "Baby, Don't Take Your Love to Town" is a clever Vic Dana lyric with a top vocal workout that has much sales appeal. — both pop and country. World Pacific 77927

FREE MEIL—Everybody's Talkin' (Prod. Nicholas Venet) (Writer: Neil) (Cazanet Grove/Third Story, BMI)—This Harry Nilsson Grammy winner chart item from the film "Midnight Cowboy" comes up with a strong ballad service on its own. Good sound that should prove a hit.

BANANA SPLITS—Long Live Love (Prod. Aaron Schroeder & David Monk) (Writers: Schroeder-Goehring-Bongo) (Arch, ASCAP)—The TV stars come up with a commercial easy beat bubblegum entry that has a good lyric line and bright arrangement. Decca 733536

***STUD GRAMMAN—Amuseme** (Prod. Teddy Randazzo) (Writers: Randazzo-Pike) (Razzle-Dazzle, BMI)—This latest production and clever rhythm ballad serves as other commercial material for the stylist. Top emotion-packed performance. BCA 74-0004

MELBA MOORE—I Wanna Up on a Good Thing (Prod. Jim Fregola) (Writers: Fregola-Ballard, Jr) (April, ASCAP)—Featured in B'way's "Hair," the fresh sounding performer comes on strong in this swinging disk debut with top production work by Jim Fregola. A move from start to finish. Loaded with potential. Mercury 72952

SUNSHINE—Show-Down (Prod. Chuck Dubiago) (Writer: Dehlert) (Duchess, BMI)—Hard driving rocker loaded with bubble gum type appeal, with much potential for the charts. Decca 733497

RUGETS—Two, I (Prod. Steve McHugh) (Writer: McHugh) (Singlaton, BMI) —Folk drinking rooms rocker with a wild vocal workout and loaded with discothequs appeal. Amazon 1

NEW YORK UNIVERSITY CHORUS & CAROL—Fifty Stars (Prod. Cy Coleman & Bob Morgan) (Writers: McCarthy-Meyer) —The new Cy Coleman New York band label makes an auspicious debut with this stirring production number with a line lyric message. Much good music programming potential that should result in sales as well. Generation 1017/102

ANDY GRIFFITH—Jones and Jolly (Writer: Griffith) (Bentley, BMI)—This fast paced performance narration has a big item in the sales sense back in the '50s. The message lend to with the success of the current film smash is a hilarious take-off now on the first film of the current. Warner Bros. for this disk. 7321

***RAT CHARLES SINGERS—Molly** (Writers: Pockriss-Pinz) (Morris, ASCAP) —Folk-flavored mahing noise via the Pockriss version under the title "Heather." Good sounding offers much for programming and sales as well. Command 4130

VIBRATIONS—Lady Jane and Tabs (Prod. Harry Maserovich) (Writers: Lennon-McCartney) (Maclen, BMI)—Infectious instrumental treatment of the Beatles' material with much sales and programming appeal. Top guitar work with country appeal as well. Decca 733534

STREET PEOPLE—Jennifer Tompkins (Prod. Paul Vance) (Writers: Vance-Holmes-Pockriss) (Aldon, BMI)—Vance-Pockriss rhythm item is a catchy entry with a top vocal workout. Could prove a big left field item. Amazon 1002

KATHE GREEN—Primrose Hill (Prod. Wayne Bickerton) (Writers: Green-Sachs) (Screen Gems-Columbia, BMI)—Bickerton produced ballad production with an equally exceptional vocal performance. Should be heard and sales need to be much sales potential. Sweet entry. Bell 80049

CHRISTOPHER KINGSLEY—Long Haired Lover From Liverpool (Prod. Don Rand) (Writer: Kingsley) (Curb/Bunde/Virgin Ear, BMI)—Infectious rhythm novelty that has all the ingredients to prove a left field chart winner. Label handled through the west coast based Forward Records. Wizard 172

JIMMY MCFARLAND—Lonely Lover (Prod. Steve Benson & Wayne Martin) (Writers: Holland-Dozier-Holland) (Jobete, BMI)—The Holland-Dozier-Holland rhythm ballad serves as strong material for a top McFarland vocal workout. Much appeal here. — pop and r&b. SPB 108

MORNINGSTAR—Wonderful Day (Prod. Elliot Chiprut) (Writer: Messina) (Kef, ASCAP)—Another top item of Kemsos from New York area and label handled by Capitol with a happy beat rhythm item that should garner play and sales. Kef 3961

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

BUGSY SINGS HIS ASS OFF.

"I THANK HEAVEN"
BUGSY
DOT 17297
PRODUCED BY RAY RUFF
FROM BUGSY/"INSIDE BUGSY"/DLP 25945

DOT RECORDS

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Billboard TOP LP's

FOR WEEK ENDING AUGUST 16, 1969

★ STAR PERFORMER — LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.
NA Not Available

Asterisked RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional in all manufactures.

Weeks on Chart				Artist — Title — Label & Number	Tape Packages Available: 8-Track	4-Track	Cassette	Reel To Reel	RIAA Million Dollar LP
29	1	1		GLOOD, SWEAT & TEARS Columbia CS 9720 (S)					(A)
55	2	2		ORIGINAL CAST Hair RCA Victor LOC 1130 (M); LSO 1130 (S)		NA			
28	3	3		SOUNDTRACK Romeo & Juliet Capitol ST 2993 (S)					(A)
7	6	4		JOHNNY CASH At San Quentin Columbia CS 9827 (S)					
10	5	5		TOM JONES This Is Parrot PAS 71039 (S)					(A)
5	7	6		CREAM Best of Atco SD 291 (S)					
8	8	7		CROSBY/STILLS/NASH Atlantic SD 8229 (S)					
57	4	8		IRON BUTTERFLY In-A-Gadda-Da-Vida Atco SD 33-250 (S)					(A)
	2	24	★	DOORS Soft Parade Elektra EKS 74005 (S)					
16	12	10		BOB DYLAN Nashville Skyline Columbia KCS 9825 (S)		NA			(A)
12	13	11		FIFTH DIMENSION Age of Aquarius Soul City SCS 92005 (S)					(A)
27	11	12		LED ZEPPELIN Atlantic SD 8216 (S)					(A)
4	14	13		GEE GEES The Best of Atco SD 33293 (S)					
3	22	★		JIMI HENDRIX EXPERIENCE Smash Hits Reprise MS 2025 (S)	NA		NA		
6	15	15		JEFF BECK Beck-Ola Epic BN 26479 (S)		NA			
11	10	16		WHO Tommy Decca DXSW 7205 (S)		NA		NA	(A)
16	9	17		HENRY MANCINI & HIS ORCH. A Warm Shade of Ivory RCA Victor LSP 4140 (S)					
5	20	18		ARETHA FRANKLIN Aretha's Gold Atlantic SD 8227 (S)					
6	19	19		THREE DOG NIGHT Suitable for Framing Dunhill DS 50058 (S)					
28	21	20		CREEDENCE CLEARWATER REVIVAL Bayou Country Fantasy 8387 (S)					
7	16	21		JOSE FELICIANO Feliciano/10 to 23 RCA Victor LSP 4185 (S)	NA	NA	NA		
26	17	22		DONOVAN Greatest Hits Epic BSN 26409 (S)					NA
10	23	23		ELVIS PRESLEY From Elvis in Memphis RCA Victor LSP 4155 (S)		NA	NA		
	4	41	★	CHARLES BANNON/M GREANE SOUND Quentin's Theme Amwood A 80055 (S)					
6	25	25		ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001 (S)					
9	29	26		JOHNNY RIVERS Touch of Gold Imperial LP 12427 (S)					
30	16	27		THREE DOG NIGHT Dunhill DS 50048 (S)					
7	28	28		HERB ALPERT & THE TIJUANA BRASS Warm A&M SP 4170 (S)					
13	30	29		HERBIE MANN Memphis Underground Atlantic SD 1523 (S)					
14	31	30		CHICAGO TRANSIT AUTHORITY Columbia CP 8 (S)		NA			
	3	56	★	ZAGER & EVANS 2525 (Exordium & Terminus) RCA Victor 4214 (S)	NA	NA	NA		
10	26	32		PETER, PAUL & MARY Peter, Paul & Mommy Warner Bros.-Seven Arts WS 1765 (S)					
23	38	33		TOM JONES Live Parrot PAS 71014 (S)					(A)
15	32	34		VENTURES Hawaii Five-O Liberty LST 8061 (S)					
	2	114	★	TEMPTATIONS Show Gordy GS 933 (S)					
7	37	36		STEPPENWOLF Early Steppenwolf Dunhill DS 50060 (S)					
22	35	37		TEMPTATIONS Cloud Nine Gordy GLPS 934 (S)					
19	40	38		GLEN CAMPBELL Galveston Capitol ST 2110 (S)					(A)
	2	121	★	SMOKEY ROBINSON & THE MIRACLES Time Out for Tamla TS 292					
6	27	40		STEVE MILLER BAND Brave New World Capitol SKAO 184 (S)					
12	34	41		MOODY BLUES On the Threshold of a Dream Deram DES 18025 (S)					
14	42	42		ANDY WILLIAMS Happy Heart Columbia CS 9844 (S)			NA		
6	44	43		JR. WALKER & THE ALL STARS Greatest Hits Soul SS 718 (S)	NA	NA	NA	NA	
6	47	44		THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153 (S)					
17	45	45		SLY & THE FAMILY STONE Stand Epic BN 26456 (S)			NA		
53	48	46		TOM JONES Tower Jones Parrot PAS 71019 (S)					(A)
5	58	★		OTIS REDDING Love Man Atco SD 289 (S)					
9	33	48		DAVID BOWIE My Whole World Ended Mercury MG 683 (S)	NA		NA		
12	43	49		JOE COCKER With a Little Help From My Friends A&M SP 4183 (S)					
16	53	50		FRIENDS OF DISTINCTION Grazin' RCA Victor LSP 4149 (S)					
7	54	51		COWSILLS In Concert MGM SE 4619 (S)					
29	52	52		TOM JONES Help Yourself Parrot PAS 71005 (S)					
62	74	53		JOHNNY CASH At Folsom Prison Columbia CS 9629 (S)			NA		(A)
34	61	54		SOUNDTRACK Oliver Columbia OSS 3301 (S)					
4	59	55		TONY JOE WHITE Black & White Monument SLP 18114 (S)					NA
1	—	★		FRANCIS MEYNES & BRASIL '66 Crystal Illusions A&M SP 4197 (S)					
9	46	57		MERCY Love Can Make You Happy Warner Bros.-Seven Arts WS 1799 (S)					
3	87	★		TV SOUNDTRACK Dick Shadow Philips PHS 600-314 (S)	NA		NA	NA	
2	133	★		CANNED HEAT Hallelujah Liberty LST 7618 (S)			NA		
18	39	60		DICK HYMAN Moog: The Electric Eclectics of Command 928 (S)					
10	50	61		MARVIN GAYE M. P. G. Tamla TS 292 (S)			NA		
10	99	★		B. B. KING Live and Well Blues Way BLS 6031 (S)			NA		
10	85	63		IT'S A BEAUTIFUL DAY Columbia CS 9733 (S)	NA	NA			
13	60	64		ASSOCIATION Greatest Hits Warner Bros.-Seven Arts WS 1767 (S)					(A)
16	68	65		JONI MITCHELL Clouds Reprise RS 6341 (S)					
36	70	66		BEATLES Apple SWBO 101 (S)					(A)
47	64	67		SOUNDTRACK Funny Girl Columbia OSS 3220 (S)					(A)
9	36	68		DIANA ROSS & THE SUPREMES Let the Sunshine In Motown MS 681 (S)	NA		NA		
21	49	69		VIKKI CARR For Once in My Life Liberty LST 7604 (S)					
8	51	70		BURT BACHARACH Make It Easy on Yourself A&M SP 4188 (S)	NA	NA	NA	NA	
15	72	71		JOHNNY WINTER Columbia CS 9828 (S)			NA		
17	73	72		GUESS WHO Wheatfield Soul RCA Victor LSP 4140 (S)		NA			NA
10	71	73		MERLE HAGGARD Same Train, Different Time Capitol SWBB 223 (S)	NA		NA	NA	
9	66	74		RAY STEVENS Gitarzan Monument SLP 18113 (S)				NA	
12	57	75		JOAN BAEZ David's Album Vanguard VSD 79303 (S)					
7	55	76		CRT BOUTHER & THE ALL NIGHT MENSSOHTS The Street Giveth Polydor 4460 (S)			NA		
27	63	77		IRON BUTTERFLY Ball Atco SD 33-280 (S)					(A)
7	82	78		ROY CLARK Yesterday When I Was Young Dot DLP 25953 (S)					
33	75	79		JERRY BUTLER Ice Man Cometh Mercury SR 61796 (S)					
6	80	80		BILL COSBY 8-15-12-15 Transgrammatron T 5100 (S)					
9	78	81		COUNTRY JOE & THE FISH Here We Go Again Vanguard VSD 79297 (S)					
10	58	82		GOODMAN T. & THE MG'S Booker T. Set Stax STS 2009 (S)					
3	94	★		OLIVE U Good Morning Starshine Crew CR 1002 (S)	NA	NA	NA	NA	
16	62	84		EDWIN HOWKINS SINGERS Let Us Go into the House of the Lord Pavilion BPS 1001 (S)					
14	65	85		TRAFFIC Last Exit United Artists UAS 6702 (S)					
31	86	86		WALTER CARLOS/BENJAMIN FOLKMAN Trans. Electronic Music Productions Inc. Presents Switched on Bach Columbia MS 7194 (S)			NA		
15	77	87		PROCOL HARUM A Salty Dog A&M SP 4179 (S)					
9	61	88		JOE SIMON Chokin' Kind Sound Stage 7 SSS 15006 (S)				NA	
21	91	89		BROOKLYN BRIDGE Buddah BDS 5034 (S)					
15	92	90		ILLUSION Street ST 37003 (S)					
15	69	91		FRANK SINATRA My Way Reprise FS 1029 (S)					
58	104	92		SOUNDTRACK 2001: A Space Odyssey MGM SE 5-15 (S)					(A)
8	95	93		MONKEES Greatest Hits Colgems COS 115 (S)					
7	76	94		FOUR TOPS Now Motown MS 675 (S)				NA	
8	96	95		POCO Pickin' Up the Pieces Epic BN 26440 (S)				NA	
21	79	96		QUICKSILVER MESSENGER SERVICE Capitol ST 180 (S)					
16	67	97		ISLEY BROTHERS It's Our Thing T Neck T 3007 (S)					
	3	125	★	SOUNDTRACK True Grit Capitol ST 2903 (S)			NA	NA	NA
23	88	98		STEPPENWOLF Birthday Party Dunhill DSX 50059 (S)					
3	105	100		ANDY HUM Baby, I Love You Steed ST 37004 (S)	NA		NA		
10	84	101		SPIRAL STARCASE More Today Than Yesterday Columbia CS 9952 (S)			NA	NA	
7	102	102		MAMA CASS Bubble Gum, Lemonade & . . . Something for Mama Dunhill DS 50058 (S)					
3	120	★		WINSTONS Color Him Father Metromedia MS 1019 (S)			NA		
40	101	105		CLASSICS IV Traces Imperial LP 12409 (S)					
41	103	106		GLEN CAMPBELL Wichita Lineman Capitol ST 163 (S)					(A)
22	103	106		ENGELBERT HUMPERDINCK Engelbert Parrot PAS 71006 (S)					

Continued on Page 86

TOP LP's

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TOP LP's

CONTINUED FROM PAGE 84

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	TAPE PACKAGES AVAILABLE: 8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
5	89	107	**JULIE DRISCOLL/BRIAN AUGER/ TRINITY** Street Noise Atco SD 2-701 (5)	NA				
12	105	108	**JAMES BROWN** Call Me Down to It King S-1051 (5)		NA		NA	
10	97	109	**BOBBY VINTON** Vinton Epic BN 26471 (5)			NA		
20	83	110	**DIONNE WARWICK** Soulful Scepter SPS 573 (5)					
1	—	111	**BLIND FAITH** Atlantic SD 33-304 A/B (5)					
19	112	112	**JAMES BROWN** Say It Loud—I'm Black & I'm Proud King S-1047 (5)					
1	—	113	**DIONNE WARWICK'S** Greatest Motion Picture Hits Scepter SPS 593 (5)					
1	—	114	**BLUES IMAGE** Atco SD 33-300 (5)					
9	113	115	**PERRY COMO** Seattle RCA LSP 4183 (5)					
9	116	116	**SOUNDTRACK** Goodbye Columbus Warner Bros./Seven Arts WS 1784 (5)	NA		NA	NA	
9	139	117	**METERS** Cosa MS 4010 (5)			NA		
10	123	118	**BELLS** Greatest Hits Cadet LPS 824 (5)					
15	115	119	**MASON WILLIAMS** Classical Gas Warner Bros./Seven Arts WS 1788 (5)					
14	106	120	**NEIL DIAMOND** Brother Love's Traveling Selection Show Uni 73047 (5)					
18	122	121	**LAWRENCE WELK** Galveston Ranwood R 8049 (5)					
7	128	122	**NANCY WILSON** Son of a Preacher Man Capitol ST 224 (5)					
3	124	123	**PEPPERMINT RAINBOW** Will You Be Staying After Sunday? Decca DL 75129 (5)	NA	NA	NA	NA	
11	100	124	**BOBBY GOLDSBORO** Today Mercury SR 61215 (5)					
9	90	125	**GRATEFUL DEAD** Anamoxa Warner Bros./Seven Arts WS 1790 (5)					
30	126	126	**STEPPENWOLF** Monkey Man Dunhill DS 50029 (5)					(4)
14	118	127	**BILLY VAUGHN** Windmills of Your Mind Dot DOT 25927 (5)					
15	107	128	**NAZZ** Nazz Nazz SDC 5003 (5)				NA	
51	127	129	**BIG BROTHER & THE HOLDING COMPANY** Cheap Thrills Columbia KCS 9700 (5)					
15	117	130	**BOOTS RANDOLPH** With Love Monument SLP 18115 (5)					
27	131	131	**CHARLEY PRIDE** In Person RCA LSP 4094 (5)	NA				
19	132	132	**JOHNNY WINTER** Progressive Blues Experiment Imperial LP 12431 (5)					
25	134	133	**VANILLA FUDGE** Near the Beginning Atco SD 33-278 (5)					
1	—	134	**TASTE** Atco SD 33-296 (5)	NA		NA		
29	136	135	**TOMMY JAMES & THE SHONDELLS** Crimson & Clover Roulette SR 42033 (5)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	TAPE PACKAGES AVAILABLE: 8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
2	152	136	**SOUNDTRACK** Midnight Cowboy United Artists UAS 5198 (5)		NA			
34	137	137	**TOM JONES** Green, Green Grass of Home Parrot PAS 71009 (5)					
3	149	138	**ROBERT DAVID** Cream Soda Book GRT 1000 (5)		NA		NA	
1	—	139	**BEACH BOYS** Close Up Capitol ST 6 293 (5)					
1	—	140	**EDDIE HARRIS** High Voltage Atlantic SD 1539					
1	—	141	**CLARENCE CARTER** Testifyin' Atlantic SD 8234 (5)					
3	147	142	**GOLDDIGGERS** Harmonville MS 1009 (5)					
10	150	143	**LOU RAWLS** The Way It Is/The Way It Was Capitol ST 215 (5)		NA		NA	
4	154	144	**VARIOUS ARTISTS** A Treasury of Great Contemporary Hits Dunhill DS 50057 (5)					
33	143	145	**TOM JONES** It's Not Unusual Parrot PAS 71004 (5)					
6	146	146	**BARRY DAVIS & THE NASHVILLE BRASS** More Nashville Sounds RCA Victor LSP 4176 (5)	NA	NA	NA		
45	138	147	**BOBBIE GENTRY & GLEN CAMPBELL** Capitol ST 2928 (5)				NA	(4)
27	148	148	**ARETHA FRANKLIN** Soul '69 Atlantic SD 8212 (5)		NA			
2	195	149	**LORETTA LYNN** Coal Miner of the World/To Make a Man Decca DL 75113 (5)					
34	149	150	**DIANA ROSS & THE SUPREMES WITH THE TEMPTATIONS** I C B Motown MS 682 (5)					
2	153	151	**VARIOUS ARTISTS** Henry Mancini Columbia CS 9940 (5)					
5	179	152	**RE & TINA TURNER** In Person Minit LP 24018 (5)		NA			
13	142	153	**HOOFT BLUES** In Search of the Lost Chord Verve VS 5013 (5)					
40	161	154	**BLOOD, SWEAT & TEARS** Child is Father to the Man Columbia CS 9619 (5)					
2	168	155	**ROGER WILLIAMS** Love Theme from Romeo & Juliet & Other Great Movie Themes Kapp KS 3610 (5)					
6	156	156	**CARLA THOMAS** Memphis Queen Stax STS 2019 (5)					
1	—	157	**TOM JONES** The Things I Notice Now Parrot PAS 71043 (5)					
36	145	158	**DIONNE WARWICK** Promises, Promises Scepter SPS 571 (5)					
2	169	159	**CREEDENCE CLEARWATER REVIVAL** Fantasy 8402 (5)					
1	—	160	**GABOR SZABO** Dreamer 1969 Skye SK 9 (5)					
1	—	161	**CHER** 3614 Jackson Highway Atco SD 33-298 (5)					
9	164	162	**NEIL YOUNG WITH CRAZY HORSE** Everybody Knows This is Nowhere Reprise RS 6249 (5)		NA		NA	
1	—	163	**CONWAY TWITTY** I Love You More Today Decca DL 75139 (5)	NA	NA	NA	NA	
2	167	164	**BOBBIE GENTRY** Touch 'Em With Love Capitol ST 155 (5)					
104	160	165	**JIMI HENDRIX EXPERIENCE** Are You Experienced? Reprise RS 6261 (5)					(4)
1	—	166	**ARCHIE BELL & THE DRELLS** There's Gonna Be a Showdown Atlantic SD 8224					
15	176	167	**YOUNGBLOOD** Elephant Mountain Capitol MAS-LP 4130 (5)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	TAPE PACKAGES AVAILABLE: 8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
1	—	168	**JUDY GARLAND** Greatest Hits Decca DL 75130 (5)		NA	NA	NA	
1	—	169	**FREDDY WELLER** Games People Play Columbia CS 9904 (5)					
1	—	170	**JOHNNY MATHIS** The Impossible Dream Columbia CS 9972 (5)					
5	171	171	**VARIOUS ARTISTS** Super Hits, Vol. 4 Atlantic SD 8224 (5)					
57	172	172	**JOSE FELICIANO** Feliciano RCA Victor LPM 3957 (M), LSP 3957 (S)		NA			(4)
1	—	173	**PORTER WAGONER & DOLLY PARTON** Always Always RCA LSP 4186 (5)		NA	NA	NA	
1	—	174	**WILMER & THE DUKES** Aphrodisiac APM 6001 (5)	NA	NA	NA	NA	
1	—	175	**ROD McKUEN** Best Of RCA LSP 4127 (5)		NA	NA	NA	
1	—	176	**SPOOKY TOOTH** Spooky Two A&M SP 4194 (5)		NA			
36	173	177	**DOORS** Waiting for the Sun Elektra EKS 74024 (5)					
1	—	178	**APPOLOOSA** Columbia CS 9919 (5)					
8	174	179	**JOHN LENNON & YOKO ONO** Unfinished Music No. 2: Life With The Lions Zapple ST 3357 (5)					
2	190	180	**MAD LADS** The Mad, Mad, Mad, Mad, Mad Volt VOS 4005 (5)	NA	NA	NA	NA	
6	163	181	**KINGSTON TRIO** Once Upon a Time Tetragrammaton T 5101 (5)					
46	183	182	**STEPPENWOLF** The Second Dunhill DS 50037 (5)					(4)
9	187	183	**JACKIE LOMAX** Is The Wheel Turn Over? Apple ST 3354 (5)					
3	184	184	**TRIOMPHOURS DU ROI BAUFOUIN** Missa Luba Philips PCS 606 (5)	NA	NA	NA		
3	191	185	**GEORGE JONES** I'll Share My World With You Musicor MS 3177 (5)					
9	178	186	**FROST** Frost Music Vanguard VSD 6520 (5)					
6	170	187	**DEEP PURPLE** Tetragrammaton T 119 (5)					
1	—	188	**JOHNNY CASH** Greatest Hits Vol. 1 Columbia CS 9916 (5)		NA	NA		
7	190	189	**VARIOUS ARTISTS** Rocks' Greatest Hits Columbia CP 11 (5)	NA	NA	NA	NA	
6	181	190	**BIFF ROSE** Children of Light Tetragrammaton T 116 (5)					
1	—	191	**YUSEF LATEEF** Detroit Atlantic SD 1525 (5)		NA		NA	
2	192	192	**MAD RIVER** Paradise Bar & Grill Capitol ST 165 (5)					
1	—	193	**BUCK OWENS** Close Up Capitol 1968 257 (5)					
1	—	194	**YOUNG-HOLT UNLIMITED** Just a Melody Brunswick BL 54150 (5)					
5	195	195	**JOE TEX** Buying a Book Atlantic SD 8231 (5)					
1	—	196	**PHARAOH SANDERS** Karma Impulse A 9141 (5)					
1	—	197	**JACK JONES** A Time for Us MGM SE 4209 (5)					
1	—	198	**DICK GREGORY** The Light Side/The Dark Side Poppy PYC 60-001 (5)		NA	NA	NA	
2	200	199	**BLUES PROJECT** Best of Verve Forecast FTS 3077 (5)					
1	—	200	**LITTER—EMERGE** Command/Probe CPLp 4504 (5)					

TOP LP's A-Z (LISTED BY ARTIST)

March Against & the Tijuana Brass 38
Appetonia 179
Appetonia 94
Bee Gees 14
Jean Beliveau 73
Beach Boys 129
Beatles 66
Jeff Beck 10
Bee Gees 12
Archie Bell & the Drells 166
Big Brother & the Holding Company 15
Blind Faith 111
Blood, Sweat & Tears 1, 154
Blues Image 114
Blues Project 199
Booker T. & the M.G.'s 83
Brooklyn Bridge 89
James Brown & His Famous Flames 108, 113
Jerry Butler 29
Glen Campbell 36, 105
Carla Thomas 156
Carter/Lefkowitz 86
Vikki Carr 49
Johnny Cash 4, 53, 188
Clarence Carter 141
Cat Mother & the All Night Newsboys 76
Charlie 160
Chicago French Authority 30
Ray Charles 26
Classics IV 104
Joe Cocker 40
Perry Como 115
Bill Cosby 80
Country Joe & the Fish.. 81
Crosby, Stills & Nash 7
Sammy Davis & the Nashville Brass 146
Deep Purple 187
Delta 118
Neil Diamond 120
Donovan 22
Doors 9, 177
Julie Driscoll/Brian Auger/Trinity 107
Bob Dylan 10
Jose Feliciano 31, 172
Fifth Dimension 11
Fifth Estate 18
Aretha Franklin 18, 148
Frost 186
Frost 2
Judy Garland 168
Marvin Gaye 61
Robbie Gentry 144, 147
Goldiggers 142
Bobby Goldsboro 124
Grateful Dead 125
Charles Randolph Grean Sound 24
Dick Gregory 198
Guess Who 73
Merle Haggard 73
Eddie Harris 140
Edwin Hawkins Singers.. 84
Isaac Hayes 25
Jimi Hendrix Experience 14, 165
Hollies 8
Humphrey Lyttelton 184
Dick Hyman 60
Steve Miller Band 40
Joni Mitchell 45
Monkees 93
Moody Blues 41, 132
Nazz 128
Willie Nelson 63
Original Cast Hair 2
Buck Owens 193
Tom Paxton 157
Peppermint Rainbow 123
Peter, Paul & Mary 32
Pharoah Sanders 196
Pink 93
Perry Como 115
Charley Pride 44, 131
Procol Harum 87
Quicksilver Messenger Service 96
Boots Randolph 130
Lou Rawls 143
Otis Redding 47
Johnny Rivers 36
Smokey Robinson & the Miracles 39
Diana Ross 149
Diana Ross & the Supremes 48, 150
Rubber Band 138
David Ruffin 48
Jay Simone 88
Simon & Garfunkel 3
Sly & the Family Stone.. 45
Soundtracks Goodbye Columbus 116
Midnight Cowboy 136
Oliver 2
Romeo & Juliet 2
TV-Dark Shadows 36
2001: A Space Odyssey 92
Spirit 10
Spiral Staircase 101
Steppenwolf 126, 182
Steve Miller Band 40
Gabor Szabo 160
Taste 134
Temptations 33, 37
Jim Tenor 59
Tom Thomas 156
Three Dog Night 27
Tijuana 85
Trioumphours Du Roi Baufouin 184
Ike & Tina Turner 152
Conway Twitty 163
Vanilla Fudge 133

Various Artists
Buck's Greatest Hits.. 189
Super Hits, Vol. 4 171
Heavy Hits 131
A Treasury of Great Contemporary Hits. 144
Rock Thunder 137
Vertigo 34
Bobby Vinton 109
Porter Wagoner & Dolly Parton 173
Jr. Walker & the All Stars 43
Dionne Warwick 110, 112, 158
Lawrence Welk 121
Jerry Jay Wolfe 50
Freddie Weller 169
Wilson Pickett 95
Andy Williams 43
Mason Williams 119
Roger Williams 155
Nancy Wilson 122
Wilmer & the Dukes 174
Winterland 103
Johnny Winters 71, 132
Frank Wilson 77
Crazy Horse 162
Young-Holt Unlimited 194
Youngbloods 167
Zapp & Dewis 31

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

Julia is the song that's been requested most on the recent Ramsey Lewis tour.

You've heard Julia on his album, Mother Nature's Son.

Now, you can hear Julia as a single.

Julia
by Ramsey Lewis
Cadet 5640

Julia's back by popular demand.

Pubs Reject Senate on $ Data—Ask Ditching Fee for Percentage

• *Continued from page 3*

record industry's exhaustive 1965 Glover survey (by the Harvard Business School) covered only 19 record firms for the 1960-1964 period. The Knight study said the Glover report provided a "reasonably good" picture of the industry up to 1964, but was faulted for some discrepancies and particularly for failure to account for post-1964 changes in the record industry. Knight said the music publishers failed "as a body" to come up with any substantial statistics.

The publisher statement came up with statistics to prove that the per-publisher mechanicals have gone down in the past decade, and costs of records have gone up to consumers.

Down 120 Percent

Combining mechanical royalty figures from the Knight study plus publication reports of ASCAP and BMI, the statement claims that in the 1958-1968 decade, the copyright mechanical royalty pool went up 120 percent, from about $20 million to $44 million, while number of writers and composers went up 229 percent, from 8,780 to 28,871. The statement concludes that average annual royalty per writer went from $1,100 in 1958 to $800 in 1968, with inflation whittling this figure down to a mere $650. These figures—$1,100 and $800 represent the writer-composer half of the royalties, with publisher retaining the other half.

The publishers fault the Glover study for including mechanical royalty figures on 12 songs per LP, but publishers say that some of the recorded songs have fewer than 12 songs, according to their study of Billboard's Top LP" charts, in May 1969, while in May 1967 only 35 percent had fewer than 12 tunes.

Higher costs to consumers are attributed to the raise in manual prices to match stereo album prices, and the present total switch to stereo, which makes the customer buy higher-priced versions of the music.

The publishers also quote a 1961 Copyright Office report which suggested that the compulsory license was no longer needed in the revision as a matter of "public interest," as it was in 1909 when a monopoly in recording threatened. However, the publisher statement does not quote the later 1965 Copyright Office Supplementary report which showed a change in view.

The later Copyright Office report noted that keeping compulsory licensing in the law had been urged not only by the record companies, but by some copyright owners who also saw "some advantages" in raising the rates without killing the concept. The report says:

"A number of publishers and some authors now have tied in with record companies and it was suggested that the compulsory licensing continues to have a favorable impact on competition by fostering the easy entry and growth of small companies within the industry."

The NMPA statement to the copyright subcommittee claims that the Knight study affirms the "unquestionable" need for the royalty to continue. Also, Knight says that with a statutory maximum rate, industries will return to Congress in future years to ask changes in the rate. Music publishers say "Let's get off this merry-go-round" of rate changing and switch to royalty by peacentage of retail prices—apparently in the belief that this amount would not be subject to future pleas for raising or lowering, depending on conditions in the economy of the recording and publishing industries.

CLUB REVIEWS

Michael Allen Delivers With Power and Effect

NEW YORK — Michael Allen had an encouraging Copacabana debut on Aug. 7 with high spots that were outstanding. Allen, a vocalist who can deliver with power and with softness effectively, made use of the full small Copacabana floor in selling his many rhythmic numbers.

A spirited medley of "Standin' in the Need of Prayer," "Michael, Row the Boat Ashore" and "Down by the Riverside" was a rhythmic gem. The London Records artist gave a sultry, powerful version of Jerome Kern's "They Didn't Believe Me," the best example of his soft style.

The Charles Aznavour-Marcel Stillman "You've Got to Learn" was a dramatic ending for his show, but the drama also was evident as he sang Jim Webb's "Where's the Playground, Susie?" which he really belted. Frank Loesser's "Never Will I Marry," which is on his first London album, was another high spot as was a medley begun and ended with Meredith Willson's "The Sadder But Wiser Girl," also on the album. Also in the medly were "Sweet Georgia Brown," "Hard Hearted Hannah," "Put the Blame on Mame," and "Mame."

An up-to-date version of "The Band Played On" brought new life to that old-timer. Nat Jones was Allen's excellent conductor-arranger. Jerry Shaw, a good comic, opened the show.

KPM Takeover London

LONDON — EMI is seeking to take over the old established firm of music publishers, the Keith Prowse Music group. Both John Reed, the chief executive at EMI and Jimmy Phillips, managing director of the KPM group, have confirmed that talks have taken place. Phillips said that the chairman of Rediffusion, the holding company of the KPM group, which also embraces the Peter Maurice publishing house, had meetings with Reed.

For the past two years EMI has been interested in expanding its music publishing interests in the U.K., which at present consist only of the Ardmore and Beechwood firms. EMI's company secretary Humphrey Tilling said last week that EMI had been talking to a number of British publishing houses during the last two years but no final decision had been arrived at.

Evolution in Lunar Glow With 'Man on Moon' Disk

NEW YORK — Stereo Dimension Records has joined the moon record race with an Evolution album, "Man on the Moon," a documentary recorded at Mission Control in Houston. Roy Neal, NBC's science-news editor, narrates. The album, arranged and produced in cooperation with the Capitol Record Club, will include a 10-page bound-in supplement featuring the full-color official photos taken by the astronauts on the moon.

Bell Records last week issued its album, "The Apollo Flight to the Moon," which includes narration by Walter M. Schirra Jr., a former astronaut. The first company with a "moon" album was Decca, whose documentary "We Came in Peace for All Mankind" covers the space program through the point when the astronauts broke from lunar orbit and headed back to Earth.

Joe Bott, Mercury Records' classical director, has released a "Moon Man" single, which is adopted from Debussy's "Claire De Lune." Malachy McCourt recites poetry written by pianist Hilde Somer, who provides the disk's piano accompaniment. She is backed by the Percussions of David, a rock group.

Capitol, which supplied a six-hour program of Angel and Capitol material on cassette for the astronauts' mission, also has recorded an album at the Manned Space Center. Another Capitol album has a package prepared with assistance from United Press International, while a Buddah album has been devised by Victor Jay, newscaster on New York's WMCA.

Time-Life will have a six-LP package. Commentary by Walter Cronkite for CBS-TV, who broadcast the flight on CBS-TV, is featured in a Columbia Record Club set. A Philips documentary EP, produced in England, will be marketed there through national newspapers.

ESP Conducts Talent Search

NEW YORK—ESP-DISK is circulating applications in its composer - performer search through dealers. Interested artists should complete the application, forward a demo tape, photo and background material, if possible, to ESP, 300 W. 55th St.

Those chosen will be awarded an ESP recording contract and brought here, as will the dealer who supplied the application. The company's theme is "Are You a Loner? The Loners are on ESP. . . . Listen to an ESP Artist or Group."

Stiffer Tape Laws to Sink Pirates Urged at Forum

• *Continued from page 1*

ing up of existing laws and the passage of new legislation which clearly and unequivocably spells out the dangers of illegal duplicating.

(2) Equipment manufacturers to examine their responsibility with respect to "off-the-air" recordings and the promotion of sales of their product by the use of such slogans as, "You need never buy a record or tape again."

(3) An industry-wide packaging concept to curb and discourage pilferage.

"Perhaps the greatest threat to the health of the tape industry is illegal duplicating—whether called by the names of bootlegging, pirating or simply "taping-a-tape," said Nasatir.

"There can be no question," he said, "that the framers of the original copyright legislation in 1909 could not envisage loopholes created by a new technology and a new communications industry."

On "off-the-air" recording, Nasatir said that not only is "off-the-air" recording of hit songs "morally questionable but, in actuality, promotion of this ability serves to incite the taper to infringe the copyright of whatever work is being duplicated."

He urged that responsible manufacturers, which have been using "off-the-air" recording as a method to promote sales of cassette players, to heed the warning and be aware of the copyright laws.

Forward Plans A Band Series

LOS ANGELES—Forward Records plans a series of archive albums featuring performances by contemporary bands which have gained fame within the past 10 years.

The first LP will be "Prefly," featuring the fire original members of the Byrds. The group reportedly helped assemble the package which consists of tapes made by the group prior to joining Columbia.

Plans call for a San Francisco and Los Angeles series containing cuts by artists based in these cities.

NARM Registration

• *Continued from page 3*

Heilicher, NARM president, will serve as chairman of the evening.

On Saturday evening, a second dinner-meeting will be held, which will focus on the problem areas of tape merchandising. The program will begin with a panel, moderated by Donald Hall, vice-president of Ampex Corp., in which he will discuss current industry problems.

Roundtable discussions will then be held at each dinner table, with convention registrants pre-selecting their table according to the topic scheduled for discussion. Jack Gelbert, head of ABC Record and Tape Sales Corp., Independent Division in Atlanta, will chair this session.

Musicor Handles New Tambao Label

NEW YORK—Tambao Records will be distributed by Musicor Records, according to Art Talmadge, president of Musicor. First release will be "Funky Chicken," an instrumental by the Fabulous Emotions that has already sold 10,000 in Philadelphia. The single was originally released on the Nico Records label.

Pierre Hetu and the **Montreal Symphony** give an orchestral concert at the Salle Wilfrid-Pepperier on Tuesday (12) and Wednesday (13). The soloists will be soprano **Louise Lebrun**, mezzo-soprano **Huguette Tourangeau**, tenor **Andre Turp**, and bass **Claude Corbeil**. . . . **Jose Serebrier** of Uruguay will spend his second consecutive season as composer-in-residence of the **Cleveland Orchestra** in 1969-1970 through a grant from the Rockefeller Foundation. . . . **Richard Kleindienst**, deputy U. S. attorney general; **Larry Israel**, president of the Post-Newsweek Broadcast Stations; and **Dr. Jean Bottoms Perry**, Cherry Chase, Md., psychiatrist, have been nominated to the Board of Directors of the **Washington National Symphony**.

Emko Talent Plans Employment Dept.

NEW YORK—Emko Talent Associates Corp. plans to operate as an employment agency in placing new acts with record companies, management and booking agents. The firm also will place acts with commercials.

Emko also plans placement of masters and songs. The operation is being supervised by Ed Kaplan at the Emko Corp., 475 Fifth Ave.

Classical Notes

RCA Canada to Handle Traffic

MONTREAL—RCA Records of Canada will distribute the Traffic label of Rick Shorter and Barry Lane in the Dominion. The deal calls for 10 albums and 10 singles a year, to be produced by Shorter.

Knox Chappland, marketing manager; Stan Kulin, merchandising manager; and Andy Nagy, promotion and sales, handled the negotiations for RCA Canada. Among the Traffic acts included in the agreement is TCB, who will be presented by RCA at a press party at the "Laugh-In" here on Monday (18), the release date of the group's "Open for Business" in Canada.

Gayle Back to Work

• *Continued from page 3*

BMI firm, Merrie-Making Music. His next release will be "Misty Roses," by Jimmy Borges on the Daisy label.

Other accounts of Gayle are New York songwriters-publishers Don Trifiletti, and Bernice Ross (Magnificent Productions), Maryland writer-publisher Harry Sommers and Rosalie Long, country writer-publisher and singer, who has her own label, Ro-Ark. Her new release is "Don't Come Crawlin' Back to Me."

RIAA Rejection

• *Continued from page 3*

the publisher got 2 cents per record, with only one song on it—now they make 24 cents on an LP with 12 songs. On the basis of the existing record, RIAA believes Congress "should reject any proposal to change the present statutory rate."

EIGHTH STRAIGHT HIT ON THE CHARTS

JERRY BUTLER

"WHAT'S THE USE OF BREAKING UP"

72960

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